

The Official Students' Newspaper Since 1910

THE UNIVERSITY OF ALBERTA GATEWAY

Thursday, April 9, 1992



FM 88

CJSR on the edge of greatness?
No, really. This time it's for real. They're really getting a transmitter. Really.
p.3

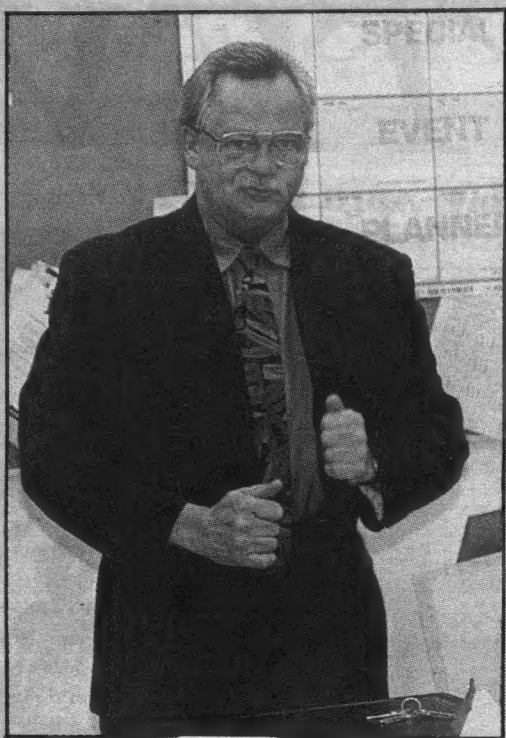
"I am a broken machine. I am ready to go."
—Woodrow Wilson



Opinions, opinions
It's our last chance to tell you what's on our minds. Lucky you.
p.6-10



Tom Wright circa 1975



Tom Wright, 1992

YOU'VE COME A LONG WAY, BABY... AND NOW YOU'RE GONE. The *Gateway's* business manager Tom Wright is moving on to greener pastures. Tom has been managing our money since 1975, but he's finally had enough. Enough of managing, that is. Not enough of our money. Anyway, we'll miss him a lot. Good-bye. Farewell. Amen.

Gabino Vidal Travassos

Strategic plan ready to go

by Karen Unland

The University of Alberta Students' Union is thrilled to bits to be unveiling its long-awaited strategic plan at the end of April.

SU president Marc Dumouchel said the plan, which will be presented to the Students' Council on April 28, is the crowning achievement of his term in office.

"I am really proud of this. This is what I said we would do, and we did it."

The strategic plan is meant to define the purpose and structure of the Students' Union, and is concerned with the operations of the organization rather than politics. Dumouchel said however that once the organization is defined, the SU can better handle its political responsibilities.

"Until we get our organization straightened out... we spend all our time dealing with crises and not enough with representational things."

Dumouchel said one of the most frustrating problems with the Students' Union is maintaining continuity when the SU exec, the directors, and most of the student councillors change every year.

"Picture if IBM's senior management turned over every year. It would be chaos."

He said the annual turnover could mean that a lot of good ideas and lessons are lost without a plan to tell the new arrivals what is expected of them and what they should learn from previous years.

The strategic plan cost about \$10 000 and took eight months to develop. Dumouchel said the University of Toronto's review cost

about \$25 000 and the University of Calgary's cost about \$20 000. He added that the U of A review got more for the money.

"It's broader and it's student-created."

Randy Boissonnault, who ascends to SU presidency on April 28, said that although he was skeptical at first, he is now fully behind the strategic plan.

"I'm the big convert," he said.

Boissonnault said he plans to launch the plan in September or October.

Boissonnault agreed that a well-defined organization will serve students better.

"If we can be more effective and know exactly how to do what we want, all these things will automatically combine to be better for students."

The strategic plan identifies three areas which are to guide SU decisions. Dumouchel said the first area, vision, is "where we want to be ultimately." He said the statement of values maps out how the SU can achieve that, and the mission statement says "what the SU is ultimately supposed to do."

The plan also identifies eight "critical success factors" which the SU will have to address in order to fulfill its defined mandate. They are: resources, continuity and transition, organizational design, involvement, information, image and identity, and continuous review and evaluation.

Dumouchel said the most contentious issue in the strategic planning committee is image and identity, but he expected any problems to be ironed out over the summer.

Correction

The name of the author of the April 7 opinion piece "Natives vs. Oil Companies: Who gets the free ride?" was misspelled. Her name is Jania Soukup-Razga. Also, a sentence was missing. The last part of the fourth paragraph should have read as follows:

"The band had gone from a self-

sufficient hunting and trapping economy to a 95 percent welfare economy; one third of their population was suffering from tuberculosis; social problems such as alcoholism and suicide arose, all since the oil development. The oil companies were making \$1.3 million. Who did he [the judge] say would suffer most?"

Female engineers find strength in numbers

by Karen Unland

The biggest problem with being a woman in engineering is that there are not enough other women in the faculty, according to the U of A engineering faculty.

The Canadian Committee on Women in Engineering released a report yesterday making recommendations on improving women's lot in the profession.

Faye Hicks, one of only three female professors in the U of A's faculty of engineering, the legendary sexism of engineers has not been a factor in her career. She said, however, that women in engineering feel something akin to isolation because they are so few.

"You stick out like a sore thumb sort of. You don't really blend into

the fabric of things," she said. "You're kind of in the public view more than the typical male professor."

Hicks agreed with Monique Frize, chair of the committee, that the way to address female under-representation is to encourage girls in high school to take the courses they need to get into engineering. She said however that it is a question of educating girls about what engineers do rather than forcing them to take Physics and Math 31.

"I think a lot of students don't really know about engineering," she said. "There's lots of different types of jobs and they don't all have to do with building buildings."

Hicks is a civil engineer who

specializes in water resources.

Fred Otto, dean of engineering, said his faculty has done a lot to make women feel more comfortable.

"I think there's been a lot of progress made... to raise the opportunity for women in engineering," he said. "I think women enjoy studying engineering here."

Otto agreed that the challenge of getting more female engineers begins before students reach University.

"The key thing is making young girls aware of the opportunities available for them in engineering... We have to get in to the high schools and get women to get the courses they need to get into engineering."

SUMMER SCHOOL 1992

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MAY 4 - JUNE 17

Course #	Course Name
2000	Introduction to Management
2060*	Introduction to Management Information Systems
2100*	Introductory Accounting
3020	Marketing
3030*	Organizational Behaviour Theory & Design
3040	Finance
3100*	Intermediate Accounting
3101	Accounting Standards I
3130*	Advanced Managerial Accounting I
4850	Aboriginal Tourism Issues & Strategies
4110	Accounting Standards II
4120	Audit I
4121	Audit 2-Statistics & Risk
4122*	Audit 3-Computers
4130	Advanced Managerial Accounting II
4140	Personal Income Tax
4150	Corporate Income Tax

*These courses may include a laboratory.

JULY 2 - AUGUST 18

Course #	Course Name
2060*	Introduction to Management Information Systems
2070	Decision Analysis
2400*	Management Accounting
3010	Management Law
3050*	Personnel Management & Labour Relations
3120	Accounting Topics
3240	Sales Management
3830	Database Management
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For more information and to receive a calendar for Summer School 1992, please contact Val Pierson:
Phone (403) 329-2153/Fax (403) 329-2038.



Kiko, Karen and Warren B. would like to thank all news volunteers for their great work. Thanks for putting up with us. You're all the best. Take care & be seeing you.

Beware of herbal remedies to study woes

U of A researcher says effects are uncertain

by Karen Unland and Christopher Spencer

Students looking for more brain power to prepare for papers, tests, and presentations may be tempted to seek help in herbal remedies being offered on campus.

But University of Alberta scientists warn that products proclaiming the mind and body enhancing powers of ginseng and ginkgo may not deliver what they promise.

A product called "Geo-force" is being sold on campus by a company run by brothers Kevin and Brian Boyle. Through direct marketing, the Boyles are selling bottles of 60 capsules containing ginseng, ginkgo, and nine other herbs for \$26.75.

In an interview last Friday, Kevin Boyle said he could not make any specific claims about the product, for which he and his brother own world rights.

"If we make any exact claims about what the product will do to you then we have to claim it as a drug under the Food and Drug Act."

He said, however, that the herbs are supposed to "re-balance the body," allowing one to "achieve an optimum body performance." He said students could have a particular interest in attaining this.

"If you go into a test and you go into it in a slow state, you're not going to retrieve all the data.... If you can put your body at an optimum level all the time, it helps to promote that fast state in our mind so that we are much more effective at what we do."

Ginseng and ginkgo are the key elements, said Boyle.

"They're both kind of natural energy builders. When you put two together, though, it's better than using one because you get something called a synergy. When you get a synergy, you get a good active response because the two are working together."



Rachel Sanders

Geo-force capsules

Zoology professor Lawrence Wang, who invented the Canadian ColdBuster Bar and who has done research on the properties of ginseng, said the problem with such products is that it that there is no indication of how much ginseng is in each capsule. He said that until such products include information on their contents, they will not be very credible.

"Once you put these things down then you're responsible.... This is a way to protect the public."

Wang said he would hesitate to condemn a product such as Geo-force without more information about its contents and its purported properties.

"The general feeling of the scientific community is that, as with many other unknown compositions or entities, it is very important to have a standardization and authentication of base materials."

Wang, physiologist Christina

Benishin, and other U of A researchers have studied the ability of a chemical isolated from ginseng to prevent memory loss in people with Alzheimer's disease.

Boyle said the natural base of the product makes it safe and effective.

"The problem when you're dealing with a drug format is you're putting something into your body that can have side effects that are almost worst than the cure," he said. "When you put something natural into it, your body recognizes 100 per cent of it."

Boyle emphasized that although his product is classified as a food, it is not to be used as a food supplement.

"This is not a diet product. It's not an excuse for eating. What it is a supplement to eating."

He added that people should consult a physician before using the product.

Boyle said that Asian countries have been tapping the power of herbs for centuries, and if Canada and the United States want to remain competitive, they should look into them as well.

"We're almost second-rate nations to the Asian countries because of how we treat our work ethic, because of how we treat our lives and everything else.... We could become a first-rate nation just by taking the steps that some of these other countries are using."

"Geo-force" is being sold through multi-level marketing, meaning that each salesperson recruits others to sell the product, thus making a profit on his or her own sales as well as those of the recruits. Boyle said that unlike other "pyramid" sales, recruitment and sales are not enforced. He added that because there is a 30-day money back guarantee, there is little danger that customers will be burned by salespeople making false claims to boost sales.

More power to CJSR

Long-awaited transmitter in sight

by Warren B. Ferguson

The count-down has begun for the day when campus radio station CJSR's message can be heard throughout Edmonton and the surrounding communities.

A power boost of CJSR's transmission could be completed within 45 days, according to acting station manager Kim Harrold.

"This is very good news. It won't be long before our signal will reach far and wide," he said.

Harrold said that because no interest group has come forward to protest the transmission boost, chances are that the Canadian Radio and Television Commission — the industry watch-dog — will give permission for the station to throw the switch.

Harrold explained that the station has already erected a transmission tower on the roof of Tory Building, but is waiting for final approval from the CRTC before workers can connect the cable leading from the tower to the station.

The power boost will be significant — from 44.5 to 900 watts. That will mean that station's voice will be heard not only in the University area and downtown, but as far as Sherwood Park, St. Albert, Spruce Grove and Leduc.

The thought of increasing CJSR's listening audience is making Harrold anxious to turn on the juice to the new tower.

"This is cool. This has been a long, long process and we can fi-

nally see a light at the end of the tunnel."

Harrold said the boost will likely have a positive effect on CJSR's general revenues. With increased listenership, he said, the station will be able to attract more advertising dollars.

"We are hoping for significant increases in advertising. My hope in the first year is an increase of 50 per cent, and the same amount in the second year."

The tower project will be funded through revenue gained in a 1989 fund-raising venture. On-air pleas for support, bingos, and casinos raised an estimated \$50 000.

Harrold said the move to increase the transmitter output is aimed at servicing and bringing in that listenership which has always wanted an alternative to other radio stations.

"There is a whole range of alternative listeners who can't reach our signal. There's a huge audience out there. With our appeal, we'll have a significant impact on those people," he said.

Harrold estimated that the station's listenership could increase from 50 000 listeners to up to 700 000.

If everything goes right, and the CRTC grants a licence for the boost, the station will not have to rely on its 44.5 watt tower for very long. The old tower, which is located on top of the Students' Union Building, will remain as a stand-by transmitter.

There will be no more news meetings. Not now. Not ever. Well, that's not true. News meetings will resume in the fall. If you would like to write Gateway news next year (and believe me, you do), then please contact Christopher Spencer and Jeff Aplin at 492-1483. You'll be very glad you did.

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Canada

Guyana '92 set for spring

by Richard Mapa

The treatment and prevention of AIDS, cholera, diarrhoea, hypertension, and diabetes will be the focus of a research project to be conducted by 30 University of Alberta students in Guyana this spring.

Members of the Students' International Health Association is responsible for the six-week Guyana '92 project. They will work with Guyana's Ministry of Health, educating the local Guyanese on disease prevention, hygiene, water safety, and nutrition.

Fourth-year nursing student Gary Berkenbosch, co-organizer of the trip, said SIHA chose Guyana because the students had been there last year and wanted to continue their commitment.

"The health problems of the Guyanese to a large degree come from poverty, and the ignorance that comes with it," he said.

Berkenbosch said he hoped to improve his skills in assessing the medical needs of large communities.

"We Canadians are very lucky that we don't have the kind of gross underfunding, the lack of education and supplies which the Guyanese medical system has," said SIHA president Tania Nordli.

Pessimism was problem in organizing Guyana '92, said Nordli.

"So many people kept saying that the trip was too much work,

and would never get off the ground."

Tasnim Sinuff, a second-year medical student and Berkenbosch's co-collaborator, said another problem was fund raising. The project will cost almost \$80 000 and is financed in part by the Canadian International Development Agency.

"Getting together a new group of students to help raise the money necessary took a lot of time and pure dedication," said Sinuff.

All students involved in Guyana '92 hope to gain practical experiences in their respective fields, as well as increasing their knowledge with other cultures. Medical student Veronica Malhotra expressed eagerness at the thought of staying with her Guyanese host-families.

"Just seeing what their way of life is like... it's so different from ours. We've had guest speakers come in and talk to us students involved Guyana '92 about the nuances of Guyanese culture and social customs."

"We're trying to educate the Guyanese so that they can help themselves in the future," said Nordli. "We're not trying to take over their system or their lives. We just want to give them the best help we can based on our individual knowledge."

AIDS "video game" passes on valuable information

by Karen Unland

If you're tired of studying for exams next week and you want to learn more about AIDS, Health and Welfare Canada has just the toy for you.

A Video Interactive Program called "What about AIDS/Parlons du SIDA" will be on campus from April 13 to 16. The machine is touring Canadian campuses in an effort to educate post-secondary students about HIV infection and the AIDS virus.

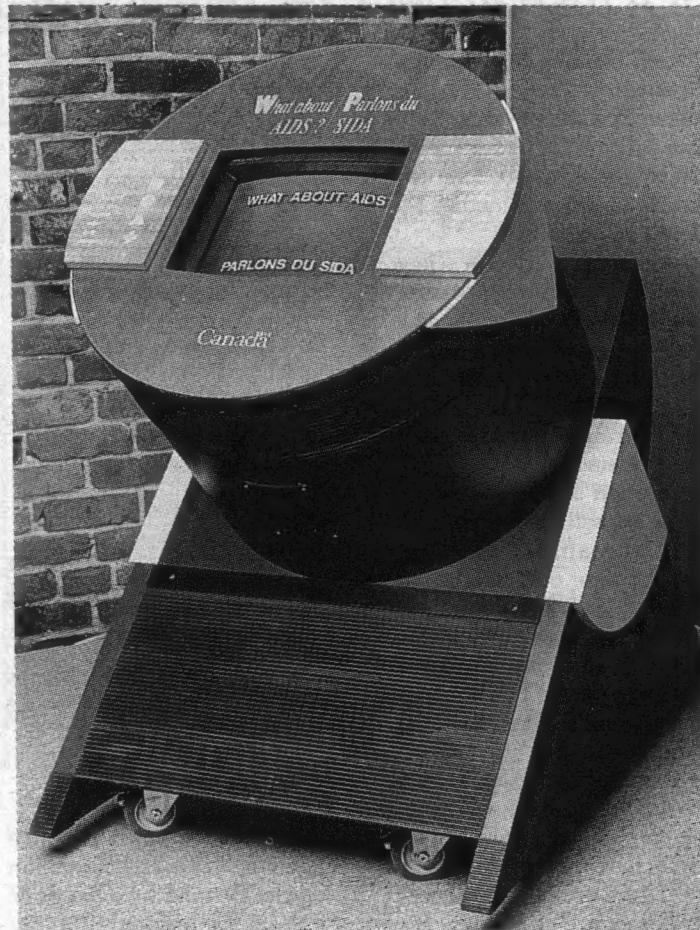
According to Health and Welfare representative Jodie Marc Lalonde, the government is targeting colleges and universities because of the high level of sexual activity among students.

"People around that age think of themselves so much as untouchable," he said. "Let's hit the nail on the head and see if we can prevent people from getting this horrible disease."

The VIP allows users to interact with the program through touch pads, which allows students to decide which program they will follow.

"It's almost like a video game." The program covers such topics as the how to use a condom, which sexual activities are "safer," what an HIV antibody test is, and how to help people with AIDS.

In addition to answering questions, the machine will collect information on the age and sex of the users and which questions are most



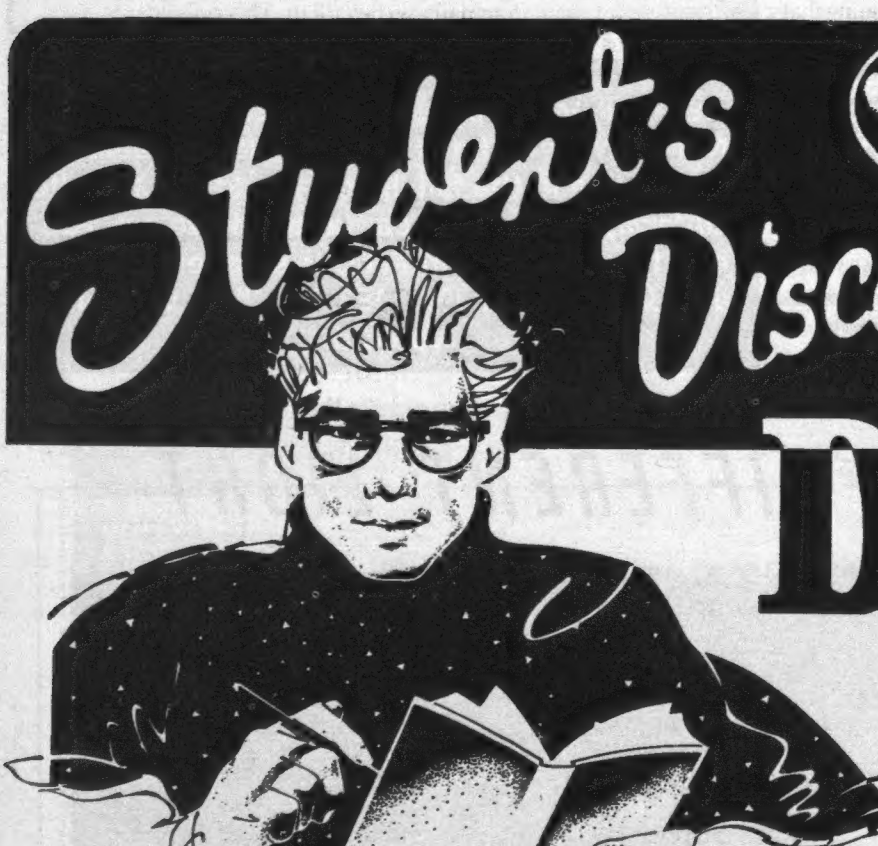
Health and Welfare Canada

The Video Interactive Program will be visiting the U of A next week to teach students about AIDS and HIV. The federal government is dispatching the VIPs to Canadian campuses in an effort to educate promiscuous youth.


frequently asked.

The VIPs will be at NAIT and Grant MacEwan next week. The

display at NAIT will be more elaborate and be accompanied by two information officers.



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a mixed bag of misplaced record reviews

quitecontrary

Field Day
Mary, Mary
Ten Bear Records

I've been told that Mary, Mary are based out of Winnipeg and that they sound kind of folksy—not much to go one, but it's a start. Through some clever detective work (a.k.a. reading the tape sleeve) I was able to deduce that they're a four-man band, that their label is called Ten Bear Records, and that they are unquestionably Canadian, since they thank MuchMusic—along with Bette Davis, the Irish (?), and God—in their liner notes. That said, there really isn't much more to say about Mary, Mary: since I am assuming that *Field Day* is probably their debut release, I don't think it would be fair to judge them too harshly.

There are 8 songs on this tape, all originals except for one vaguely weird cover called "hush, hush, sweet charlotte." All the tunes are of average length and fluctuate between two tempos—pretty slow, and really slow. Mary, Mary's sound is hard to categorize, not because it's fabulously original, but rather because it's ordinary and nondescript. I guess "folky" might be the best way to describe it. The musicians appear to know what they're doing, the songs are pleasant enough, and the arrangements are O.K., but this band is suffering from a case of terminal blah-ness. The one element that consistently saves the tape from being a total yawn-fest is the vocals. Singer/guitarist Alan Lamer's beautiful voice—which at times reminds me of Ian McCulloch (Echo and the Bunnymen)—manages to infuse life into an otherwise dull affair. The only thing he could use is a bit more vocal aggressiveness—though that may be due to some of the weak lyrics he has to sing. Two highlights are "Cemetery" and "Symptoms"—both songs with far more presence and feeling than the rest on this tape.

On the whole, *Field Day* left me cold: it's too harmless for me to attack, but it is kind of tedious and unmemorable. When I think of the noteworthy debuts put out in the past by

other Canadian bands like The Tragically Hip, The Grapes of Wrath, and Edmonton's Jr. Gone Wild, I can't help thinking that "inexperience" is a lame excuse for mediocrity. Hopefully, if Mary, Mary sticks around for a few years, they'll find themselves a personality. (I mean that nicely of course.)

Isabela C. Varela

basic

Into the Coals
Bedlam
MCA

If I read one more artist bio that says the group is "getting back to basics" I think I'm going to be violently ill. Bedlam has decided to include this little cliché when describing themselves, but at least in their case it applies. While not exactly recreating Johnny B. Goode, their style has its roots back in the good old days when all you needed was a neat guitar riff and vaguely suggestive lyrics to make a hit.

Singer/songwriter Jay Joyce did a fine job, composing some great party tunes in "Turnin' the Lights Out" and "Drink It Down." He has a raspy sounding voice that is very well-suited to this kind of music. Something tells me he also has an attitude—he's quoted as saying "I want to get up and have a good time, and if you don't like it, fuck you." That's okay, an attitude generally makes for better tunes. As a matter of fact, he reminds me of Handsome Dick Manitoba of Manitoba's Wild Kingdom. Ever heard of them? No? Well, they're good too.

Now is you're like me (and for your sake, I hope you aren't) you've just skipped the first two paragraphs and are reading this to find out if the album is any good. Well, here's the low-down on Bedlam—they're a group of reasonably talented musicians jamming out some old-time rock and roll without keyboards or backup singers. Sometimes their lyrics have no apparent meaning and I'm quite certain none of them would be found dead in MC Hammer's pants. In a nutshell, it's... back to basics.

Jason Weickert



majority of material was recorded by herself and her Apple Mac computer at home. "Starwalker," a re-recording from a previous album, has become a native anthem with its chanting and haunting lyrics. "Bury My Heart At Wounded Knee" is the most enraged song on the album. It paints a picture of corrupt and ineffective government lackeys interfering in Indian affairs. "The Big Ones Get Away" is a song about a man who realizes that he has put his trust in a corrupt government.

Buffy Sainte-Marie is an artist with the integrity to use her art to express the injustice that she sees happening to her people. She can be labelled as outspoken or an activist, but more accurately she is a voice for the many victims of bureaucracy and corruption.

Paula Kirman

toxodeath

Doin' the Nasty
Slik Toxik
Capitol

Doin' the Nasty is Toronto band Slik Toxik's major label debut, and it's bad-ass stuff, in the same vein as Skid Row or Motley Crue.

With anthems such as "Helluvatime" and "Big Fuckin' Deal" you know this is good old rock 'n' roll. With other titles like "Rachel's Dead" and "Cherry Bomb" ("a bump-and-grind extravaganza inspired by the exploits of striptease artist Blaze Starr"), you know this is just devil-may-care raw, sonic fun. There's a nice ballad on the tape although the bio indicates that it is to be "especially favoured by the band's female fans."

Yeah... well, the band is fairly capable, though not in Skid Row leagues yet, although they aren't ripping anyone off, a credit to any band in this really popular genre. Songwriting is the main weakness here, particularly lyrics, although someone else actually writes them. This only leaves musical direction as a possible flaw, but I doubt it. It's only rock and roll, and Slik Toxik fits right in with all that other dangerous, ass-kickin' crotch-rock.

Terry Williams

integrity

Coincidence And Likely Stories
Buffy Sainte-Marie
Chrysalis

Very rarely, maybe once or twice a year, an album is released that you feel obligated to listen to. This is one of them.

Coincidence And Likely Stories is Buffy Sainte-Marie's first release after a fourteen year artistic break. Reading her press release, one may find many other sides to Sainte-Marie: she has a PhD in Fine Arts, is a gourmet cook, and is conversant in four languages, to name only a few of her accomplishments. Not to mention that I grew up watching her on *Sesame Street*. Now that was high quality entertainment!

Buffy Sainte-Marie is one of the only singer/songwriters deeply influenced by her Indian roots, save for perhaps Robbie Robertson (she is a mixed-blood Cree, Robertson a mixed-blood Mohawk). The vast

The Gateway Bound Edition Giveaway!

Yup, they're still here. Some of you have found your ways down the old hallowed halls to reclaim that Holy Grail which is yours. Gail Amort, Anna Borowiecki, Marie Clifford, Carol Kassian, Boris Zvonkovic have all been ordained with the Green n' Gold chalice of Gateway youth. But alas there are still so many who must go on this quest to the holy shrine of 282 SUB to pay homage to the sacred remains. Branny, oh Branny we knows ya is a lawyer or somethin' in town. . . no matter what Tom Wolfe tells ya. . . you can come home. As Editor-in-Chief M. Paul the Second recently said, "Will no one rid me of these troublesome tomes!" Oh, and a special prize (a hand engraved Golf Course sign from the Land of Tex) will go to anyone able to tell us whatever became of Secord Jackson of the Gateway of 1941-42.

Amort, Gail (1976-77)	Duczinski, Mary (1979-80)	John, Beno (1979-80)	Mooney, Pat (1964-65)	Schepanovich, B. (1963-64)
Anderson, Ruth (1986-87)	Dylan, J. (1986-87)	Kassian, Carol (1989-90)	Munro, J. A. (1972-73)	Schnick, Danny (1986-87)
Bell, Allen (1973-74)	Elliot, Joanne (1989-90)	Keith, Brad (1978-79)	Murphy, Maxine (1979-80)	Shahi, T. Bob (1977-78)
Bell, Graham (1986-87)	Enger, Tim (1986-87)	Kenny, Dianne (1986-87)	Noble, Stephen (1987-88)	Smathers, Randal (1987-89)
Best, Peter (1974-75)	Galbraith, Rob (1988-89)	Koropchuk, Cara (1987-88)	Northcott, Colin (1989-90)	Stanley, Marrie (1979-80)
Bodnar, Jason (1987-88)	Gibson, Will (1988-89)	Lambert, Everett (1986-87)	Oginski, Dave (1987-88)	Sytnick, Pat (1984-85)
Borowiecki, Anna (1984-85)	Gillese, Virginia (1985-86)	Law, Elisabeth (1969-70)	Olyan, Mark (1984-85)	Terry, Tim (1988-89)
Boyd, Dave (1984-85)	Gunning, Harry (1977-78)	Law, Kevin (1989-90)	Olsen, Tom (1986-87)	Timdimubona, Alex (1978-79)
Charles, John (1977-78)	Hamaliuk, Judy (1974-75)	Lawrie, Robert (1976-77)	Opheim, Warren (1984-85)	Torsher, Laurence (1978-79)
Checora, Ron (1985-86)	Hellum, Tim (1985-86)	Leib, Doug (1975-76)	Pendzich, Eva (1984-85)	Trono, Mario (1988-89)
Chu, Paul (1984-85)	Helmerts, Chris (1989-90)	MacKay, Stuart (1984-85)	Prest, Ashley (1984-85)	Warnatsch, Ray (1984-85)
Chua, June (1987-88)	Hickson, Sarah (1983-84)	Mah, Stan (1976-77)	Primmer, Mark (1988-89)	Watson, Don (1984-85)
Clark, Brad (1984-85)	Huh, Tom (1983-84)	Makar, Garry (1988-89)	Robinson, Lloyd (1988-89)	Wilson, Tom (1983-84)
Clifford, Marie (1984-85)	Hume, Stephen (1984-85)	McCafferty, Ben (1987-88)	Robson, Kelly (1989-90)	Winton, Grant (1988-89)
Cowley, Jeff (1988-89)	Hunsch, Ian (1988-89)	McHarg, Greg (1985-86)	Rozeboom, Cindy (1984-85)	Zukiwski, Keith (1987-88)
Crowley, Brian (1988-89)	Ingram, James (1989-90)	McMaster, Geoff (1980-81)	Samuel, Dave (1978-79)	Zvonkovic, Boris (1988-89)
Drever, Dale (1966-67)	Jackson, Secord (1941-42)	Miciak, Ernie (1976-77)	St. John, Bill (1983-84)	

OPINION

Managing Editor: Stephen Notley, 492-5178

EDITORIAL

4'33"

Composed by John Cage
Adapted for print by Paul Charest

-30-

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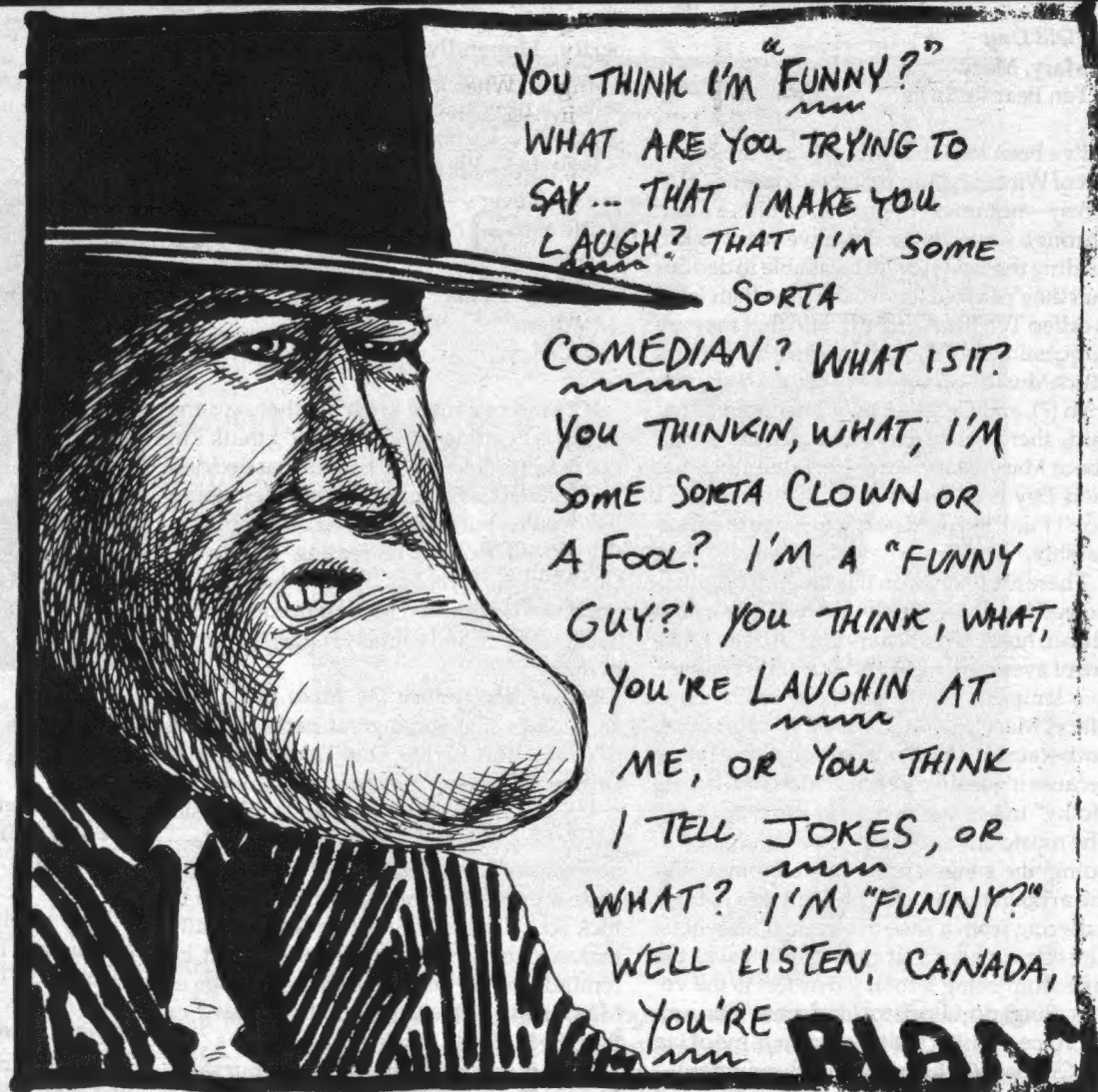
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LETTERS

Hockey's gone-boo-hoo

The N.H.L. players strike has caused hockey fan disappointment nationwide. This years' 75th Anniversary celebration has been disrupted by the player associations' greed and the refusal of the owners to concede to contract demands.

Spring will not be the same without playoff hockey. There will be no Coaches' Corner, no parties, no drinking, no gambling...no fun. All red-blooded Canadian males long for the opening face-off, when their favorite team takes that first step of the long journey to hockey's most cherished prize, Lord Stanley's cup.

We believe the N.H.L. players strike is a conspiracy by wives and girlfriends of the players, owners, and fans (and all babes in general). Every spring, a constant whine is heard: "spend some time with me... and... "when is the game going to be over...all you care about is my T.V...." Women are behind the whole thing.

Men will be deprived of their God given right to playoff hockey. There will be many men walking aimlessly through the streets, dis-

oriented, having no idea what to do. As the strike continues, women will think that their men will spend more time with them. However, we know that women will be avoided as usual, while men will watch hockey fight videos, play golf and drink more beer. At least until football starts.

Jeff Hanson Engineering II
Dave Hanson Engineering III
Steve Hanson Engineering IV

Jerking off isn't so bad, really

As a serious masturbator, I was quite offended by Mr. Thomas' biting criticism of the porn industry. I feel like crying.

Fish Griwkowsky
Limbo I

And now... a few letters. ar ar ar

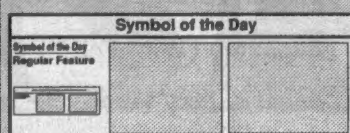
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Letters should not be dropped off. This is the last paper.

Symbol of the Day

Symbol of the Day Regular Feature



Atlast. A symbol that has touched the lives of dozens. Maybe.

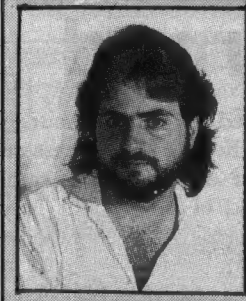
Symbolic primarily of laziness, intellectual sloppiness and a complete lack of commitment to a moment's research, the Symbol of the Day's impact cannot be easily measured. Tracking down the two or three people who read it would make the task impossible.

And yet, t'was not always such. Occasionally there was a touch of lucidity in a sea of insensibility. Perhaps.

The Symbol of the Day also symbolizes, for me at least, all those fine, grand ideas one has at the beginning of any endeavour. These ideas energize one's dreams of the coming time, and then as the work progresses, the failure of these ideas mirrors the failure in oneself. To all those who considered this feature purile and sloppy: that's my soul you're slicing, so be gentle.

And finally, it represents those things never to be seen again.

OPINION



Paul M. Charest

Look to the left

In 1952 Avant Garde American composer and philosopher John Cage premiered a new piece called 4'33". I wasn't at the premiere, but I imagine he sauntered onto the stage, went to piano and plopped his stop watch on the music stand and sat there in silence.

When four minutes and thirty-three seconds had elapsed he picked up his watch and left the stage leaving an incredulous audience to decide what they had just witnessed. Some people were amused, some were astonished, but most were hostile to the work they had just "heard." Needless to say few people actually understood what Cage was on about.

"You can lead a man up to the university, but you can't make him think."—Finley Peter Dunne

What Cage was trying to do was break down the barriers between art and life. He believed a composer should make his audience more aware of the world they live

in and that individuals should make the best of the world and find for themselves what is beautiful and meaningful. When 4'33" was performed in 1952 (and anytime subsequently) it consisted of whatever noises were made by the audience and whatever sounds came from outside the auditorium during this time.

Cage's philosophy is as true today as it was 40 years ago. When you "read" the editorial of 4'33" did you notice what was around you? Where you annoyed and shocked? Did you simply think the bumbling idiots at *The Gateway* forgot to put in the editorial? Did you care? Were you pissed off, amused or disappointed because there was "nothing" there? Not that our wonderful editorials ever give any answers or ask the right questions, but you've been conditioned to expect something in the editorial box.

"A good education should leave much to be desired."—Alan Gregg

The University is a means to an end, but it is up to you to decide what that "end" is and to avoid the tunnel vision many students, professors and other members of the University community have. Many expect answers NOW! Look be-

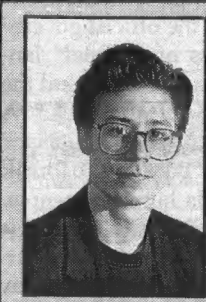
yond the classroom and the books. Spend some time outside your classes, go to University events, check out RATT, Dewey's and the Power Plant once in a while, read *The Gateway* and other campus publications. There is more to education than a grade point average.

"To know that we know what we know, and that we do not know what we do not know, that is true knowledge."—Henry David Thoreau

As John Cage said "our intention is to affirm this life. To wake up to the very life we're living." If we can learn to stop blocking out the world around us as we cultivate our own desires and habits then we will all grow as individuals. People must be comfortable knowing that education means more questions and fewer answers.

Instead of reacting violently to anything that disturbs you, first ask why something disturbs you. Read the editorial again. This time use a stopwatch and do it by the score. Think about what it says. Think about what is there and what is going on around you. Look at getting something positive out of it. Be optimistic in the face of adversity.

Take care.



David Johnston

What the hell is this?

want to sell clothing? There is nothing wrong with using creative and inspired methods to get a message across, but what was the motive in this case? These are pictures offered every evening on the news, and even that begins to become uncomfortable.

This is not a case of whining, but an open question to those responsible about why such a choice was made. Clearly, an initial impression by a reader would be that this is blatant exploitation by a manufacturer to strike some nerves in the buying public. Is the retail arena the place to be making social commentary, and if so, where is the commentary here?

Obviously Benetton wants to rebel against showing perfect models prancing about in their product, but there is a failure to connect a shrunken shell of a man on his death bed and a \$150 sweater. We are treated constantly to bathing beauties selling beer, happy families and detergent, and mobile women and tampons; the market-

place is filled with varying degrees of exploitation. However, a woman in a bikini will more likely be able to sell beer than a burning car in Belfast. Nobody wants to be scared into buying clothes. Condoms, maybe, but not chinos and wool blazers.

I guess this manufacturer wants to remind its customers that, "hey, feel fortunate that you're not in this position and you can afford to buy our stuff." Tasteless is the only word that can sum up this objective.

Some retailers sell their product by showing an active concern in the environment, animal testing, and impoverished people; it is a sales tactic, but at least there is a commitment to such concerns. Benetton does seem to openly make any statements in regards to the issues depicted aside from showing that they exist in our world and that we should be aware of them.

Noble. Hit them where it hurts, and sell them something. It might be time for their advertising firm to reevaluate their strategies.

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MORE OPINION



Karen Unland

So. One last chance to vent my spleen. Well, not really. I'll be back next year. But September is far away. And so I write...

Here are some things I have learned during the last eight months.

• **Grad students are way more interesting than undergrads.** Almost without exception, grads give better quotes, better news tips, and better stories than undergrads. Maybe it's because they are older and wiser. Maybe it's because they have been around the system long enough to be cynical. We journalists like cynicism—it's way more fun than that fresh-faced enthusiasm you get from the Students' Union. Besides, the grads are more politically effective than the

These are the things I have learned

undergrads. They speak up at meetings of the Board of Governors and the General Faculties' Council. Compared to the garrulous grads, the undergrads are barely noticeable. Let's hope that Boissonnault and the gang will change all that next year, otherwise you'll be reading a lot of quotes by Rita Egan and Steve Karp of the GSA.

• **Stan Milner, chair of the Board of Governors, has a lot of funny ideas.** Not funny ha-ha. One of the strangest things to come from Milner's mouth is the notion that the Faculty of Arts should cease to require a second language for entry. His reasoning was hard to follow—it had something to do with engineers and Germany. I think it was a thinly veiled attack on official bilingualism, but that's just what I think. Anyway, Milner isn't crazy about academe, which is strange, since he's the head of the second-most important governing body on campus. Still, he's a nice man, and pretty accessible for interviews after meetings.

• **People on this campus don't understand each other very well.** Two examples: 1) employment equity; 2) the Food Bank. In the first case, we have one group arguing for more equitable recruitment, and another group arguing against preferential hiring. Where does the twain meet? If they were arguing about the same thing, imagine what would happen—perhaps even a resolution. In the second case, Food Bank supporters argue that some students have nowhere to turn but to them, and Student Services supporters argue that all needy students should turn to them. Why not cooperate instead of arguing over jurisdiction?

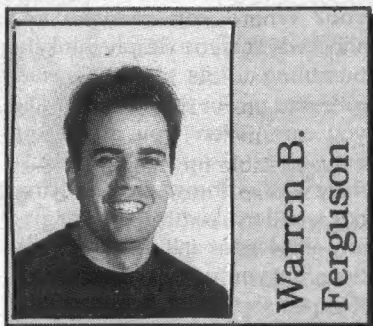
• **The Faculty of Education is very confused.** All of the people I have interviewed in the administration of the faculty of education are very nice people. But they don't seem to be able to adequately communicate and implement their policies. Is there a third-year quota or isn't there? The Board of Governors says there isn't. The eighth floor of Education says there is.

Education students don't know. I'm just glad I don't have to write any more stories about it.

• **Campus Security has to be fixed.** Freedom of information is not one of Campus Security's top priorities. It is a most frustrating experience to call the community relations officer and get nothing but "No comment" in return. And this may be a naïve question, but why doesn't Campus Security put

its admittedly limited resources towards checking out incessant rumours of sexual assault on campus instead of staking out Tory washrooms for homosexual activity?

• **People read Three Lines Free more than they read news.** That's okay. I can accept it. Maybe next year we'll have the news in raunchy, bite-sized chunks. You'd like that, wouldn't you....



Warren B. Ferguson

A Distinctly Canadian Society

Many people who live in the geographic region called Canada are now asking themselves why the country should remain unified. Some believe the differences between the various ethnic and linguistic groups cannot be reconciled. Fracturing the country, they assume, is the only option.

Canada was founded by a mosaic of peoples who toiled together to create an economic and political union. The co-operation of the British, French, and aboriginal communities brought about an identity which was unique from any other country at that time. By comparison, the Americans fought a war of independence, exterminated whole native groups, and waged a bloody civil war. Canada is unique and should be preserved as such.

The French speaking community in Lower Canada had always asserted that they were distinct from the English. There is no denying this. Every ethnic and linguistic group in Canada is distinct. In post-Meech Lake Canada, the constitutional debate has been complicated with each of these groups—Québec being the spearhead—vying for recognition of their distinctness.

Québec's politicians have said that if the people of Western Canada, that is those outside of Québec's borders, do not recognise its society as distinct, Québeckers are prepared to become a sovereign nation. The countdown for a Québec referendum on this question has been set for October of this

year.

What has happened to the people of Canada that could cause such mistrust of their fellow citizens and utter contempt for a nation? The answer lies in the official governmental decrees of "official" languages, multiculturalism, and the idea of "distinct societies." A country decays while politicians find all ways possible to break common bonds between people. Instead of finding any commonalities, citizens are officially encouraged to segregate themselves, find personal differences, and play on the idea of regional diversity.

What is needed is for all of us to seek ways of enhancing a "Distinctly Canadian Society." Each of us recognises the great variation of people in this country. All citizens should look for ways to unite all the varied groups. Perhaps we could put aside our differences for a moment to ponder the inherent similarities among all people. These similarities are part of what comprises our distinctly Canadian society, and should thus be promoted.

With a Québec referendum looming only months away, the time to put aside pettiness and solidify our nation is now. Promise yourself that you will do this during this summer, because a people, a nation, a world standing, and a future is at stake.

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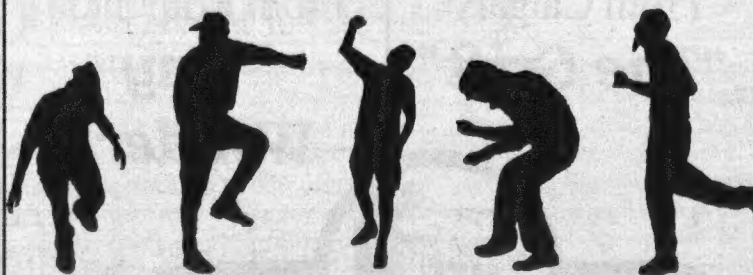


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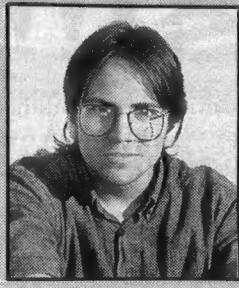
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No minors

Limited tickets at
\$5.50 - HUB/SUB/CAB Info desks
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STILL MORE OPINION



Stephen Notley

Beware the hand that feeds bearing gifts

Everybody needs money this summer. Everyone's walking around in a daze, halfway because they're in the middle of finals and halfway because they're contemplating trying to scam some cash this summer in the midst of what the government proudly assures us is *not* a recession. Visions and nightmares of McDonalds and 7-11 haunt most of us.

It is into this haze of depression that a flurry of yellow notices blew, affixing themselves to every vertical surface that wasn't breathing. The notices said this:

Full Time Work for Students

Expanding Edmonton Firm seeking enthusiastic students for full and part-time summer work. **No experience necessary** and scholarships available. Apply at our information session on Wednesday, April 8th at 4:00 p.m. in Cab 269.

Manna for starving students, this

would seem. The possibility of getting a job right now, quickly, and maybe of earning some real cash without having to fight the hordes of people who are all better qualified to do whatever it is you want to do. Plus, it's on campus. Why not check it out?

I get there late, so I miss the opening spiel. I gather the sharp-looking, well-dressed speaker's name is Tony Call. He's a pro. He fires a question at a guy sitting next to me, "Could you stand making \$2250 a week? Yeah?" Tony waits for the answer; he wants audience involvement. The guy suddenly is responsible for the whole session, so to keep it moving he reluctantly agrees. "Yeah."

Then this other guy gets up and goes, "Is this Kirby vacuum cleaners?"

Tony's rattled. "We'll answer questions at the end."

The other guy's not satisfied. "Is this Kirby vacuum cleaners? It is, isn't it? This is commission vacuum sales." He walks out. Others follow him.

After a moment Tony's rolling again. Yes, it is vacuum sales, but he picks up the ball and runs with it. "One of the biggest problems

with this is that there's this stigma attached to it. People hear 'direct sales' and they switch off." He's moving and he spins a tale indeed. If you give 15 demonstrations a week, then if you sell one for every three demos, you've made five sales, for which you make a whopping \$450 each. \$2250 for a week's work.

"But that's bullshit," I think. No way will you sell one for every three you demo. Not even close. But Tony's reading my mind, and he puts down some other figures. Even if you only sell one unit for every seven demos, you still pull off \$900 for a week's work. That sounds a little more reasonable.

I talk to him after the meeting, and he's friendly and willing to answer questions. "How do you get the appointments?"

"We have a sophisticated office telemarketing system open all hours of the day. You'd come in and I'd give you a slip saying 'Stephen Notley, appointment at such-and-such time and place.' The manager would drive you there and you go sell the machine."

Tony's partner comes up. "This isn't a get-rich-quick scheme. This is hard work, but you get paid for it. We want people who are going to go out and sell us some vacuum cleaners. We'll provide you an opportunity, we'll work with you guide you train you supply you help you. If it pans out it pans out if it doesn't it doesn't."

Gee, maybe these guys are legit. Except outside I see the guy who had heckled Tony. His name's Dale Nally, and he spins me another story, except this one isn't quite so rosy.

"I'm embarrassed to say this, but I worked for these people for a year and a half. They're totally ripping people off."

What? But they seemed so sincere. As we walk back to *The Gateway* offices, I see another yellow notice,

with "Commission vacuum sales" written on it in pen. "Yeah, I just noticed these," Dale tells me. "Somebody went around and wrote this on all of them over campus."

"They told you it was commissions, but they didn't tell you that that's a best-case scenario."

\$450 a sale is apparently pie-in-the-sky, according to Dale. You only get \$450 if you sell the vacuum for its \$1700 list price. You never do this. You always swing a deal in the "closing" part of the pitch, where you drop the price to get the sale. The catch is, the drop in price comes right off your commission. If you sell it for \$1500, then your commission is only \$250. This goes down to a \$100 per sale minimum until you've sold twelve units, then the minimum goes down to \$25.

But that's not all. "I remember when I'd made three sales in three weeks, and I was expecting \$1000. The guy gives me a check for \$97! He explains that two of my sales didn't go through; the finance people had rejected them. I'd dropped the price \$200 to make the sale that I did make, and I had to pay for about \$150 worth of supplies that I used during all my demonstrations."

"I was furious. I was going to quit, but my manager sat me down and told me, 'Dale, you can quit, but I want you to know that I've never seen anybody with your kind of drive. I know that if you hang in there a little longer you'll have it.' These people make themselves your best friends; they tell you what you want to hear."

Creepy. But not half as creepy as what he tells me next.

"I remember we had 'morning meetings.' We'd all get together and the supervisor would come in and we'd all sing 'Hail, hail, the gang's all here!' When somebody made some sales we'd cheer, and when somebody didn't make sales,

we'd all sing 'This-is-the-way-to-starve-to-death...' You get so trapped, afraid of being the target for this song, that you work all the harder."

A chill goes down my neck. I have a vision of when I spent "a day of observation" at a Wholesales Marketing place. All these young people, 17-27 about, fervently convincing themselves they loved what they were doing. What they were doing was going around to various businesses in the industrial sector and trying to sell the employees boxes of roses. They would come back, pumped full of the excitement of having made a hundred dollars from a ten-hour day, and they would ring a big hand-bell. I "observed" for one day and left, appalled.

This kind of operation is scary. It's a distillation of the need-to-succeed, work-hard-and-get-rich mentality. Tony had spoken derisively of other commission-type operations. "I went there and they said 'How much do you want to make this summer?' and I'd say, 'Oh, I don't know—\$10 000?' and they'd say, 'Oh, you'll make that no problem.' Then the next place they said the same thing and I said '\$30 000,' and they said the same thing." It's not free money, he says. He's not guaranteeing anything. But then his pitch is based on that magic \$900-2250 per week income. It's not a love of what you're doing that makes you go sell vacuum cleaners; it's the promise of the long green. And that's the insidious part. You get committed to "working hard and you'll get the money," so you just work harder and harder—after all, if you want the money all you've got to do is work for it. Just a little harder and the golden cash you keep hearing about, that all your deepest newest friends are making, can be yours.

Just keep an eye out, okay?

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03/17/92

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Ballet Mistress - WENDY READ (A.R.A.D.)

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SOME FUNNY OPINION

Goodbye, demons!!!



Fish
Griwowsky

Hello. I am the paperboy. You now hold in your hands, thanks to my associates and I, the final issue of *The Gateway* for the year. I'd like for you to think of it as our communal jism, sort of an intellectual (or not) shot of semen in your eye.

Now that that's been dealt with, I have several grievances with the students of U of A. To put it bluntly, anyone who ever complained that we didn't do our jobs right can fu-

What? I sound bitter, don't I? Sorry. I should be more positive. Ok.

Fans. To all those who said "Hey

man, that's Fish!", I thank you. It's nice to know that some of you folks out there are loose enough to think that my junior-high rantings were occasionally worth something. There's a frightening seriousness built into too many people on campus. It was always the Power Plant where I was most recognized, and this makes me happy. I like beer, I like it a lot, and to know that some of my fans are alcoholics as well warms my little heart.

Star Wars and **Star Trek**. Not a single person ever offered me any Star Wars toys, but I love you all anyway. Maybe no one read that article. Maybe no one's reading this one...hello? Regardless, I have something to say about *Star Trek*. My good friend Malcolm Thomas and I have discussed this at some length, but I'll try to be brief. Why

are all but a few token members of the Enterprise whitefolk? If you know anything about population statistics, then you're probably aware that the percentage of Asians and Orientals increases annually. Same goes for women. By the 23rd or 24th century, the average human being should in fact be an Oriental woman. So what the hell happen-

What? I'm raving again? It's only a TV show? Hm. I thought it was a good point.

Metallica. Long-haired, loud-mouthed, unclear, mothafukkas. And I love them. They're coming in May and I'm going to be there. Any complaints that undelivered-to whiners had all year just melt into nothingness. I'm going to see Metallica. You know, I think that in the 23rd or 24th century, the aver-

age human being should in fact be a Metallica band member. I need sleep. I smell the end...

Goodbye. This is it. The end. The big see ya later. I guess that when it really gets down to it I think of this not as an ending, but as a new dawn. A dawn of a world in which love is free and so are nachos and beer. A world where no one is persecuted because they think a little differently, look a bit different, or even because they really stink. I leave you now not with a tearful farewell, but with a tiny slice of my childhood, something that helped shape me into the man that I am. It is a very old Russian fairy tale from the days when I'd just learned to read.

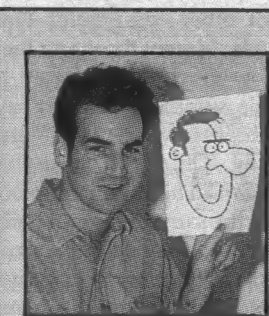
Ladies and gentlemen, "The Wolf":

An old man and his old wife had five sheep, a colt, and a calf. A wolf came and began to sing:

There once was a farmer
Who had five sheep,
A colt, and a calf-
Seven beasts in all!

The old woman said to the old man: "Oh, what a fine song! Give him a sheep!" The old man gave him a sheep. The wolf ate it and came again, singing the same song; and he came singing until he had eaten the sheep, the colt, the calf, and the old woman. The old man remained alone; again the wolf came to him with the same song. The old man took a poker and began to belabor the wolf. The wolf ran away and never again came near the old man; and the old man remained alone in his wretchedness.

SHEER HA-HA



Jack
Hammer

Rat Patrol from Fort Bragg

Name: Jack C. Hammer
Occupation: Comic strip character and alter ego
Birthdate: January 6, 1990
Major: Levitology (the study of levity)
Minor: Punk rock
Favorite words: clandestine, nefarious, fart, nuts, hi-jinx, gedoudamyway, zounds, bonafide
Ambitions: Run a pirateship down the river Seine, buy the Bermuda

Triangle, marry Elle Macpherson
Philosophies of Life: "When life gives you lemons, make lemonade"; "If at first you don't succeed, go out and buy a gun."

Wall, this ees eet. Ze last "Rat Patrol From Fort Bragg" evair. See you later, mashed potater. Hit the road, smack. Jack's off for good.

Well, I always preferred the stream of consciousness approach,

so why stop now? I always wanted to talk about supermarkets, and how much it amuses me to shout out "Open, Sesame!" before walking through the automatic doors. And I'm getting really tired of finding all these goddamn little collector's stickers in my potato chip bags. Which brings me to hockey players, who are on strike. They're whining about bubblegum cards or some dumb-ass thing like that. With the money they make, they should be mowing more lawns and washing cars instead of going to Club Malibu and pawing all those teenage girls. What a bunch of shitheads on ice skates.

Yesterday I read that Arnold Schwarzenegger doesn't like

working mothers. He says couch potato kids aren't born, they're created by working mothers. "I don't see teevee as deh villain heah," Arnold says. "Deh villain is deh economick situation and wimman's equal riots." Arnold doesn't get it, does he? And if I was his wife, I wouldn't give him any, either, until he smartens up. Goddamn Teutonic sexist.

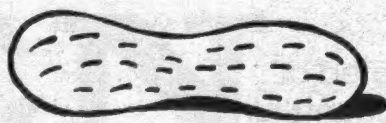
For the half dozen people who are curious, I got the title "Rat Patrol From Fort Bragg" from *The Clash*: it was the original title of *Combat Rock*.

Well, it's time to split. Without getting too self-indulgent ("Shoulda thought of that last September!"), I'd just like to say "thanks a lot" to

everyone who read "Rat Patrol" and enjoyed it. In particular: thanks to Shaun (who sent encouragement from Indonesia); Terry, Malcolm, Mr. Yi, Steve, and all my other partners in crime at *The Gateway*; Marnie & Natalie; Holly (who is allegedly my biggest fan, but Terry is much bigger than she is, haha); and especially Kim, my constant muse (or so she tells me). All of you grand poobahs reminded me that it was worthwhile at the end of the day. At the very least, I had a lot of fun doing it.

Like the farmer said to the potato: I'm planting you now, but I'll dig you later.

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ENTERTAINMENT

Entertainment Editor: Gabino Vidal Travassos, 492-7052

MuchWest to film at Harry Ainlay benefit for Tri-Prov injured players

Harry Ainlay Benefit Concert
at Harry Ainlay Gymnasium
Saturday, April 25

preview by David Ottosen

Harry Ainlay Composite High School is holding a benefit for the two British Columbia basketball players injured returning from the annual Tri-Prov basketball tournament. The players, Cliff Wooden and Paul McLeod, were permanently paralyzed from the waist down in a car accident. In order to help meet the financial burdens caused by these injuries, Ainlay has decided to hold a benefit rock concert on Saturday, April 26th, with a goal of raising \$5000 for the families.

Several corporate sponsors have

stepped forward to aid in the effort, including Coca-Cola, McDonalds, and Air Canada. As well, Much Music's Terry David Mulligan will be airing the concert on his weekly show, Muchwest, in early May. CFRN and K-97 will also be supporting the event.

Three high school bands are slated to appear, with several more marked down as tentative. 1991 Battle of the Bands finalists The Color Black and The Shape of Things will be there, along with the Killing Floor. As well, the organizers are attempting to schedule a major recording artist of national recognition.

Approximately 800-1000 tickets will be printed, and can be purchased for \$5 in advance, or \$8 at the door. For more information regarding this event, call Lawrence at 432-0624.

Understanding FAB

Fragment and Meaning/Towards Identity
at FAB Gallery, Fine Arts Building
through April 16

review by Gabino Vidal Travassos

There's nothing I hate more than an informed opinion. I mean, half the fun of spontaneous critical ejaculation is the total lack of understanding about what a band, artist, dancer, etc. is trying to do. When one starts to ask questions, learn, and reach a better understanding, it's much more difficult to condemn.

Which is what I wanted to do when I first saw Mark Bovey's *Fragment and Meaning* exhibition. His display consists of assembled found materials, and laborious and initially nonsensical printmaking—but the problem with *trying* to understand is that you *do*. Printmaking, as far as Mark Bovey and my guide, senior student Ian Abbott, could explain, is a complicated (and mysterious) process involving relentless layering of prints, scratches, things, and more jargon, to create a finished product of multiplicity and nefarious design. Well, maybe I wasn't supposed to understand what they were talking about, but that printmakers think in layers is one of the only things I learned.

Each medium, process, and composition is something Bovey comes to indirectly. His pieces are meant to evoke thoughts, moods, or memories from the observer, and don't have an obvious narrative or message. He thinks a person should *react* in any fashion. And you will. Or at least I did. *Take Altar to Cedar Mountain*, which I found disturbing to the point of sickness, though there really isn't anything inherent in the piece that would create a universal feeling. There is a silk sheet, a board of wood, and a series of lights, but to me it was horrific to look at, sexually obsessive and violent, and it amused him that I had reacted in such a way. You take whatever is in you to his pieces, and your reaction comes from whatever his stuff means to you.

The wood in his art comes from the construction site of the LRT station outside HUB. In each board you can still see the mold form lines, areas where the concrete had settled, which is a fact he seemed pleased with, that his wood had a conscious history of its own. And I'd thought it was just wood.

His show isn't the haphazard collection I'd supposed, and neither are the graduating printmaking students' display on the lower floor. Pieces like Susan S. M. Cheung's *Where is the Dumpling* are examples of the intensity and attention to detail that printmakers are capable of—and this piece particularly demands inch-away scrutiny. Though aquatints, mezzotints and other printmaking beasts are a sort of strange unknown technology, the product these students produce is tight, intense, and exciting, if you take the time to understand.



Mark Bovey's art on display in FAB



Mr. Lifto, of Jim Rose's Circus Sideshow, returns to amaze audiences at the Bronx April 24. His talent is lifting weights with hooks through pierced parts of his body.



Gabino Vidal Travassos

Desmond Dekker and the Aces blasted River City last week

Ska'd for life

Desmond Dekker & the Aces
at Bronx
April 2

review by Michael Chevalier

Although they may not have realized it, 300 or so lucky people got to share in what was a virtual once in a lifetime experience on April 2nd. Veteran rude boy Desmond Dekker came to River City for the first time in his 30 year career, and him a loot and a shoot and a wail at the Bronx last Thursday night.

It was one of those performances for which all the usual words like "fantastic" and "incredible" or "way cool" are so inadequate. Desmond, his partner in rhyme Delroy Williams, and the rest of the Aces brought down the house with their arsenal of Jamaican commotion. They were crazy, they were loud, they were smooth. They were *bonafide*.

After the performance, my colleagues Giles and Gabino and I cooled off and then went backstage to talk with Desmond about the show, his music, and his 30 years in the spotlights.

For those of you who don't know, Desmond Dekker is one of Jamaica's giants, even though he's been eclipsed by his longtime friends Bob Marley and Jimmy Cliff. It was Desmond, not Bob, who was the first to score big outside of Jamaica with his landmark song "The Israelites." Unless Bob was still alive, it doesn't get more legendary than this.

I asked Desmond what it was like in Jamaica in the early 1960s, how it felt to be creating a brand new kind of music. "I saw it as a challenge," Desmond began. "Something different. I loved music since I was about two or three. So, y'know, it make me feel more determined to have a go at it." I asked him about "The Israelites," his magnum opus. Did he have any idea that it would become such an important song? "What make that record so special was that it was the first ever Reggae record to become popular all over the world and open the doors for *all* Reggae artists and Reggaemusic. And that give me a good feeling."

The 1960s were Desmond's most prolific years. He spent most of the 1970s on extensive tours of Britain and Europe. Then Stiff Records approached him in 1980, during the big 2-Tone craze. "They wanted to do 'Israelites' again," said Desmond about the deal. "Because three times it was released, and three times it went back into the charts." The album he recorded for Stiff, *Black & Dekker*, featured new versions of "Israelites," "Pickney Gal," and others. Thanks to the album and the

British Ska revival, Desmond's music found new audiences. He admired the 2-Tone bands, saying "I think they done a *very* good job with their versions of Reggaemusic." When asked about whether he connected himself with the various Ska revivals since then, Desmond politely denied any connection. "I don't want to compare...my way is *different*. My style, my way of singing, everything, it's *different*."

We began to talk about the potential threat of racism and violence during gigs in Britain. There are neo-Nazi Skinheads, and then there are the peaceful Skinheads who aren't racist but just enjoy looking like bowling balls. Desmond expressed calm disapproval. "Not just Skinheads, but sometimes you have Mods, or Punk rockers. And they start jumping on the stage and everything, and sometimes things get out of control. I usually stop the

This quiet enthusiasm and optimism is what impressed me the most about Desmond. Almost 50 now, he shows no signs of slowing down.

music until they simmer down." Delroy Williams laughs at the thought of them. "They always intend to *invade* the stage, y'know, because they're down there dancing and they just feel like they should be up there with us." Delroy confidently shrugs off the threat of racism in Britain by right wing groups like the National Front. "For me and Desmond, when they come with their racism, it don't bother us because we know different. Racism don't bother us, because it's just some stupid people who don't realize the world is changing."

Desmond talks about his new album, *King of Ska*, which features new versions of some of his first recordings. He's also been working on a Reggae album of new material. Right now he's in the middle of a small world tour, his first since the 1960s. "I think this year is going to be a *very* busy year for me," he says with a smile. "But I don't mind, because it's something I always wanted to do for a long time. I want to do all these tours for my fans. I don't feel it's so strenuous, as long as everyone is having a good time."

This quiet enthusiasm and optimism is what impressed me the most about Desmond. Almost 50 now, he shows no signs of slowing down. I was very glad to meet the man, whose greatest love is his music and the people who listen to it. It's a long way from Shanty Town to River City, but judging from the delirious crowds at the Bronx, Desmond isn't travelling in vain.



May visions of chaos be leaving our city for warmer climes? Again?

Through the looking ass

School's Out Bash
at the Abbey
with the loved one, Baffin Island Party
and The Black Fish

interview by Terry Williams
Vocalist Kelly Simpson and guitarist Chris Boddy of the loved one are graduating this year.

"Have you ever noticed how university is like Ape City in *Planet of the Apes*?" asks Kelly contemptuously as he and Chris set me back down after carrying me around campus.

"Fridge magnets," says Chris. "That's what I'm doing with my diploma. Here Mom, here's your—I mean my diploma. A fridge magnet!"

Cellist Winslow "Tim" Leach looks on patiently, waiting for the interview to begin. The other two won't shut up about graduating.

"We refute everything we've learned!" they yell to a startled looking individual, possibly a first year. Embarrassed, I challenge them. "And what have you learned?"

Ready for this, they chime out, still in unison, "We love the community, but we have to

resort to individual acts to save it."

Cellist Winslow "Tim" Leach looks on patiently, waiting for the interview to begin. The group has been a busy bunch of people and have been writing a lot of new songs for a European tour and CD to be released in September. They've been working on video projects in the CBC labs. They plan to relocate to Vancouver next January; February will probably lead to the banging of heroin.

It would seem that the loved one will exist in the isolated nest of Edmonton for only so much longer, so one should perhaps hit the Abbey and celebrate their partial graduation gig (the rest of the group is dragging Tim out of school in the interest of furthering the band and will probably give him a tattoo.) Cellist Winslow "Tim" Leach looks on patiently, waiting for the interview to begin. Right.

"So guys, if you were in it for the money, what group would you be?"

"Queen!" yell Tim and Kelly.

"Menudo?" suggests Chris. The rest of us pick him up and head for the dumpster. School's out. At the Abbey.

Chris Whitley under the microscope

Chris Whitley
plus Toad the Wet Sprocket
at Dinwoodie Lounge
April 20

preview and Interview by Paula Kirman
Chris Whitley's music comes from the soul. Armed with a National steel guitar, he sets out to paint pictures in the minds of his audience.

Born in Texas, but never living in one place for more than six years, Whitley learned how to play guitar at 16 in a log cabin in Vermont. After years of playing styles such as funk and dance, he came back to his roots, and now performs blues influenced folk-rock. A major turning point in his career was hooking up with artist and producer Daniel Lanois, whose engineer Malcolm Burns produced Whitley's debut release *Living With The Law*.

The weary voice at the other end of the line explained how and why he writes, his influences, and future plans.

On songwriting: "I sometimes use a lot of symbols to create something around something that I was going through or whatever... and make a sort of picture out of it, something that's easy to deal with in a short song, sort of some narrative thing. I was never into storytelling songwriting or very literal songwriting either. I just make up the symbols around something to sort of make a picture of it, that's why I use a lot of visual references. I also don't like that that sort of literal songwriting, at least in a song. And I don't like it with myself. I don't do it very well."

"I'm not really into topical or political. I think that my stuff is as political as anything else, but I don't have a need to be topical, like [in a monotone] "This is an issue and we must talk about it." I think that's as selfish as things go, because it's like lightening bolts coming down telling them to spread this message. I think that people who are trying to appeal to certain things, it's kind of dishonest."

On the role of the blues in his music: "I never really played rock before. I played dance music and funk. Most of that stuff has a sort of blues, well almost everything, at least in this country comes out of blues in some way, and I just like the really rudimentary aspects of it. I feel in a certain way like I trust it or something happens with myself so I lean towards it. I was never a big blues fan. There's a certain few people that I've really loved, but there's a lot of other kinds of music I really like too. But a lot of it I never really thought of that stuff as blues, at least when I first started hearing it as a kid. I got to hear a lot of people like old Muddy Waters. I like the period of his time and his later stuff I really didn't care for that much. And that's the case with a lot of others. At the same time, you know, my parents were listening to Led Zeppelin and the Doors, Jimi Hendrix. People just don't see past the surface of a loud guitar, or the fact that something is written in three chords. Acid rock and all that stuff came a lot out of those same feelings. Zeppelin took a lot from that stuff."

On his inspirations: "I liked how imagina-

tive [Jimmie Page] was with his guitar. As a guitar player he's a guy I've always really loved; him and Jimi Hendrix and Johnny Winters first three records, and early Muddy Waters from the late 40's were really, at least as guitar goes, were the biggest influences. But I've always wanted to write songs, and that took me into a different thing too, out less or more than guitar. That music I grew up with a lot, Zeppelin and stuff, I heard as a kid. That was my favorite band when I was a kid.

"I never listened to the radio. I still don't enjoy it. Lately I'm listening to My Bloody Valentine, Nirvana, Smashing Pumpkins. I listen to some Peter Gabriel, some things on Real World Records, his record label. I listen to American Indian Music. The last music I bought a few days ago was a late 50's Thelonious Monk tape. I like a lot of different stuff for a lot of different reasons, almost more than anything the essence of it than the notes or the playing style or the writing style. I've always loved Dylan, you know. In almost all these people there's nothing that I would try to

"I never wanted to be like someone else. I've been much too selfish to want to be like someone else."

emulate. I respect them too much. It scares me, the thought of trying to emulate someone like Dylan or Jimmie Page or Jimi Hendrix."

"They're more like inspirations to me than influences. I've not hated my limitations. I've sort of taken my limitations and been inspired by great people. It's not like "Gee, I wish I could be like him." I never wanted to be like someone else. I've been much too selfish to want to be like someone else."

On meeting Daniel Lanois: "We met in a park. I was introduced to him by this photographer. She took us both out one day to shoot photographs, this was when I was playing in this restaurant in New York. Me and Dan just played together that day, got to know each other a little bit. I didn't know who he was at first. We just kept in contact over the year. He pointed someone in my direction. She was a publisher who asked Dan about songwriters, and she really dug my stuff. Dan was one of about four people who were really instrumental of my getting signed to Columbia, or even getting record labels interested in me. It wasn't like he was discovering me or something like that."


"We come out of really different backgrounds musically; Dan comes from more like psychedelic folk-rock, and I think I probably come out of acid rock and blues rock. It's a bit more southern; my whole family is from Texas. My record was produced in Dan's house, with all of his philosophies and tactics. It's not completely flexible; it's a certain idea about recording that Dan developed. My stuff lent itself to that and I'm sure at the time I left

see WHITLEY p.13

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The Bel-Vistas . . . a Travelogue

The Bel-Vistas
at the Power Plant
April 2-4

interview by David Johnston

"Just pretend I'm not here," says John Toffoli, drummer for the Bel-Vistas as he points a Handicam in my direction. "No really, you're going to be in the Bel-Vistas home video."

I ask if there will be a video from their new album, *Somewhere Down The Line*, and there's a laugh. "Not yet, we're working on it."

In 1987, The Bel-Vistas formed from Toffoli, Mark Ripp (vocals/songwriting), Bob Hamlyn (guitar), and Michael Baxter (bass) in order to escape Toronto's "chicken

wing circuit." So began their attempt to rise from the mire.

I ask how it's been since that initial meeting, and there is a curious pause. Finally Ripp starts, "It's always felt good, but there have been times where it's been frustrating creatively because when you first start out making up new material, it stinks."

Adds Hamlyn, "Playing the stuff has become easier. You had to take a couple of steps back musically because you couldn't rely on the same old riffs because everything's different."

The ice machine crashes. A giggle. Someone speaks.

"Want a beer?"

The Handicam whirs, as does the tape recorder. I ask about the music. Their songs

speak of love, redemption, and politics, but Ripp tells me the origins are not as poetic as those of other bands.

"I write in my brightly-lit kitchen with tons of instant coffee," explains the tall, slim vocalist. "I like to write about things that don't directly involve me, so lots of them come from reading the newspaper."

"We had over fifty songs to choose from for the album," injects Toffoli from behind the camera. "It was hard choosing the final eleven that wound up released, because there was a lot of good stuff. None of them were awful, but they just didn't express what we're all about."

What's it all about, I wonder aloud.

"We have a roots-oriented sound," answers Ripp. "We have all listened to the

same records." Regular guys, not rock stars.

He then apologizes and leaves the room to get ready for the show. Soon they all follow, and I finish my beer. This was a walk into the underbelly of a touring group, I thought to myself, and it isn't that bleak. They have worked hard to get here, like many other bands across the country, and now they have their chance to make some noise.

People I don't know will watch the footage of this interview made by Toffoli when they get home to Toronto next week. It all makes sense. The Bel-Vistas are a group of people doing what they always wanted to do, and this tour is their reward—their vacation, as it were.

WHITLEY from p.12

I'm sure at the time I left myself flexible and open to those influences. A lot of it was very organic, stuff that just made sense to me. Organic but kind of experimental at the same time. A lot of those ideas just made sense to me but I'd never been exposed to anyone doing them. That's why I chose to do it there. I'd love to work there again but with slightly different production ideas."

On his own recording philosophies: "I love the original versions of songs with no production 'cuz I love the ideas in their most stripped-down way. I sometimes think that the presentation isn't peripheral. It's its own art form; the form of something and not the content. I think on the next record there's one song I really want to put two versions of: an acoustic version and a smashing noise version. I just really like this song acoustically. We play it with a band now, and I want to do it both ways!"

My additional thanks to: Oliver Friedman, Sarah Gaynor, Bernice Pelletier, Gerry Stoll, Katherine Huising, Ian Istvanffy, Kelly Simpson, Terr, Mick

The *Lion* in the Kaasa roars forth strong

Lion In the Streets

written by Judith Thompson

directed by Jim Guedo

at the Kaasa Theatre, Jubilee Auditorium

review by Ken Ilcisin

Idle chatter permeates through the Kaasa Theatre. Smoke slowly rolls onto the stage and the voices die down. The volume of what could only be called "Gregorian Rock" increases and young Isobel runs onto the stage. In her frilly dress, which is aged and menstrual stained, she begins to run circles around the Virgin Mary, who sits on a pseudo altar made of concrete bricks. Welcome to *Lion in the Streets*. Welcome to the brutality that is here.

In Judith Thompson's latest play she rips open the chests of all her characters, so that the audience may see "the lion," the dark anger that lies in all her characters, and most likely somewhere in the hearts of all those alive. The anger she deals with is not that of the senseless someone-shot-my-partner Hollywood Flick Type, but the anger that is roused by the fear of losing some one, the

fear of having secrets. On top of all this, Judith manages to roll a comedic edge into the play. Albeit tense, yet still enough to unnerve one enough so that they aren't prepared for the next emotional explosion.

Although the various characters on stage comprise the single largest collection of fucked-up individuals I have ever witnessed, either fictional or actual—these characters bring out Judith's point of the lion. None of this would have seemed half as powerful if not for the performances given by the cast.

Jan Wood's performance of Isobel, innocent and confused, leads us with her essence of searching to encounter the multitude of characters enacted by David Mann, David McNally, Kate Newby, Valerie Pearson, and Maralyn Ryan. Each actor develops and displays the fierceness and unrelentingness that the characters need to come alive.

Added to the power of the script and the energy of the performances, the tightness and focus of Jim Guedo's direction plays an essential role. Every motion and movement tends to have an impact. Added to that, the speed with which events occur and snow-

ball into fiery ending that spreads its fire to those watching.

The final two parts which allow the play to achieve a fascinating, overwhelming, powerful level are David Skelton's set and clothing direction and Michael Becker's sound and music direction. Becker's "soundtrack" weaves a heavy, dark blanket into the surroundings which seem to give the actors on stage more validity. From the "Gregorian Rock" to the burning "spirit dance" at the end of the first act, his music is there heightening the crowd's anticipation and reaction to what is occurring on stage. Skelton also weaves another level of affect to the play, but his is more sublime and disturbing when it's realized—Isobel's tattered, stained dress to for example.

In the end, *Lion in the Streets* is not the type of play one goes to so that they can leave feeling that they've got their dose of culture for a few months. It is one that a person can leave from feeling slightly confused, slightly disturbed, and heavily questioning how oneself fits into the concepts dealt with in the play.

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New IMAX film not dull fare

Antarctica
at the IMAX Theatre
at the Space and Science Centre
through June

review by John Bartoszewski

Antarctica tells us about the history of the fifth largest continent, the life there, and what man is doing about it. It does this in a way that, though favouring America, informs enough to satisfy curiosity but not enough to bore the viewer. It mentions the simple food chain just enough so the normal man can understand, then relates it to the global environment.

The pictures that are given to show, as are usual for IMAX, are spectacular. Each picture is clear, precise and invites you to step into the picture. Every detail, even to the cilia on the single-celled organism floating in the cold waters. At times you feel like you should be moving, your head twisting, forces would move you with the twisting picture.

The sound produced by *Antarctica* is also incredible. To catch the attention of the audiences just before the movie engages your eyes, it engages your ears with the intense sound of moving water. All throughout the film every sound, from the brushing away of snow, to the sound of an ice-breaker tearing through huge sheets of ice. For these sounds I must take off my hat to the folie team. But there is a fault with the sound though. There is a section where penguins are portrayed as playful children with a stupidly silly xylophone in the background. We had all seen this done by Disney with bears and foxes and it is not right. The animals are not cute humans dressed up. But for some reason, animal films attempt to portray this false reality.

Antarctica is an excellent film, with a few faults, but well worth the cost. So, after you have finished your exams, and you're sick and tired of learning from a boring book, learn from a well-made film.

11:02 good good good good

The 11:02 Show
at the Chinook Theatre
Saturday nights

review by Mark Meer

Y'ever hear of Theatresports? Good. Y'ever go to Theatresports? Good. Y'like Theatresports? Even better. Because there's a new show in town, brought to you by the good folks at Rapid Fire Theatre. Yes, that's right, in an attempt to tap the creative energies of those zany improvisational performers, Rapid Fire has created (dum-da-da-DUM!) *The 11:02 Show*.

I'll be honest with you. When it comes to writing, I tend to be lazy. So rather than paraphrase their press release, I'll quote liberally from it. In the words of its creators, "*The 11:02 Show* is a late night comedy show, and is different each week. There are a number of new and exciting formats that are being ex-

plored by the members of the group. Planned for the upcoming weeks are a forty-five minute improvised play, scripted sketch comedy, a best of show, and more." According to the program, you can expect anything from Don Getty diatribes to small Americans burning.

There you go. All you need to know.

Ah, but you want to know what I thought of it, don't you? Well, I guess I should tell you, then: I was amused, overall. Some sketches had me laughing out loud, others only garnered a few smirks, but overall, it was a fine production. A good sturdy production with full breasts and child-bearing hips.

Sorry. My mind wandered. In any case, you should go see for yourself. *The 11:02 Show* is presented for your viewing pleasure every Saturday at the Chinook Theatre, and oddly enough, starts a little after 11:00. Tickets are five clams. Go nuts.

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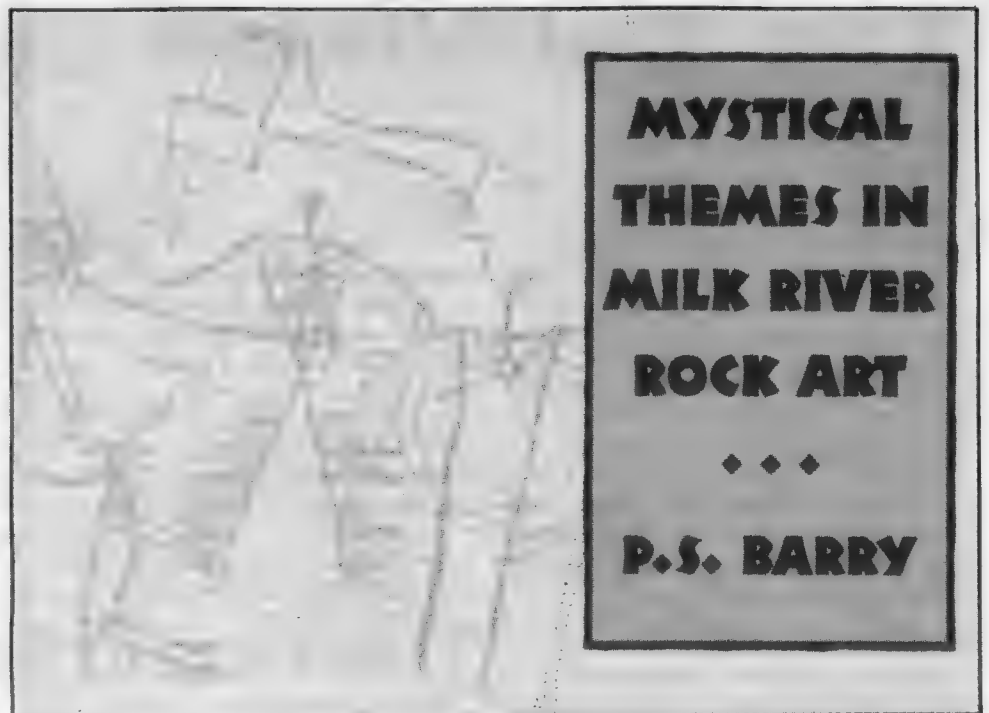
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Milk River rock art documented and revered

Mystic Themes in Milk River Rock Art
P.S. Barry
University of Alberta Press

review by Paul M. Charest

Last weekend I happened to be at the provincial museum and couldn't help but notice that many examples of the rock art in this book are carved into the side of the building. After reading this book, it struck me that the imitation of rock art on the side of the Provincial Museum will last longer than the original art which it imitates. This is tragic in many ways because we know so little of the people who populated Alberta 12,000 years ago and what little we do have is not "built to last." This is why Barry's book is such an invaluable tool in what should be our quest to understand the heritage of the land.

The challenge of this book is to interpret and decipher our history from the rock of ages that has seen contact with countless generations of "Albertans." The twenty mile stretch of hoodoos, cliffs, caves and shelters where the plains people left their engravings now occupied what is Writing-on-Stone Provincial Park in Southern Alberta.

Unlike the Europeans who built great edifices and left a wealth of historical evidence, the plains people found little value in great stone buildings, golden coins and medallions and armour. What they left instead was sacred art which depicted the super-

natural and their intense spirituality. The most likely scenario is that the plains people used the area as a shrine to which they brought offerings to the supernatural beings depicted in the rock.

According to Barry, the shamans have rarely received serious attention, and it is his hope that more serious interpretation of iconographical studies will lead to a greater understanding of shamanism. On this level the book succeeds in exciting the imagination and stirring up the desire for a greater understanding of the original peoples of this land.

With great care and attention Barry has collected, documented and interpreted the bulk of the carvings at Milk River. The book is based largely on the captivating photographs of Lawrence Halmrast and a series of etchings and photographs by James D. Keyser.

The book's main purpose is to document and interpret and as one passage explains "...the creator of sacred art, such as we expect to find in a holy place like Writing-on-Stone, always imbue their work — often down to the smallest detail — with serious meaning. Their purpose is to depict invisible reality, the supernatural as they have experienced it."

Get the book but even more so, see the Milk River rock art before the real thing is lost to the past — it is truly a part of our history we can not afford to lose.

Wenders' new film offers hope

Until The End Of The World
directed by Wim Wenders
at the Princess Theatre
from April 12 to 14, 7:00pm

review by David Johnston

There is a common theme that runs through most of Wim Wenders' films that says that love will overcome all boundaries at any cost. *Wings of Desire*, his last film, was set in a divided Berlin and dealt with the love of an angel and an earthbound acrobat.

That was 1989.

Now, Wenders has unveiled his epic *Until The End Of The World*, and the world is a different place. Set in 1999, it tells the story of Claire (Solveig Dommartin), a dissatisfied French woman, married to an English writer in Paris (Sam Neill). A chance meeting with two criminals fleeing a bank heist leads her into the path of Sam (William Hurt), an industrial spy travelling the world gathering images for an optical device he believes will allow his blind mother (Jeanne Moreau) to see. Although Sam's father (Max von Sydow) is the inventor, intelligence agencies are eager to capture the device, forcing Sam to flee. Claire sets off in pursuit, and the film quickly becomes the ultimate road movie.

Unlike *Wings of Desire*, this film shows a world with no borders as the chase sweeps through France, Germany, Russia, Japan, and finally Australia, with distance being the major obstruction for the lovers. Technology also plays an important role in Wenders' story;

HDTV and videophones tie people together, while military satellites whirl uncontrollably overhead. Most importantly, however, *Until The End Of The World* is a love story.

Wenders has created an engrossing and highly entertaining journey through a future that still knows the meaning of love and friendship, which will probably irritate pessimists everywhere. The locales are unbelievable and weighty with detail; one scene set in Beijing shows a monument of a man standing before a tank in the background.

There is plenty of humour throughout, ranging from subtle computer graphics to a hysterical chase through a Japanese cubicle hotel set to cartoon music. Even for a hefty two hours plus, there is rarely an uninteresting moment.

Although this is Wenders' most accessible film to date, he does not sacrifice levels to his work. Subplots layer together in a fascinating pattern, while themes reveal themselves ingeniously. The optimism shown here is refreshing to see in a futuristic film, since no matter how bad things are we always have each other.

Until The End Of The World is an ideal film for these progressive yet uncertain times, as it delivers its timely message in a powerful fashion. People have so much to give to each other, and this film shows that deep within all of us we want to do so; as Sam says in Japan, "The eye does not see the same as the heart." Appearances, Wenders says, can be deceiving, and that does not necessarily have to be a bad thing.

r i g h t

Live in Japan (4 CD set)
John Coltrane
MCA

Genius.

When Albert Einstein revealed his Theory of Relativity, it was probably the first time the term was used with any sort of meaning. The world was in awe of him and so they honoured him with the accolade. However, an unfortunate thing has happened to the word "genius" since Einstein propelled mankind from its Newtonian harness. As time passed, it has been applied to many and for the most frivolous of accomplishments. Thus, this most powerful of diction has been rendered impotent: A victim of pedestrian misapplication.

Genius? Yeah, right?

So when I use the word here, in order to describe John Coltrane, I apply it with all the strength, authority, and awestruckness as when it was first employed with Einstein. Though many wish to claim such a distinction, few can actually legitimately lay claim to it. When Coltrane unleashed his "sheets of sounds" approach to jazz upon the world, it was pure genius. An example of such precious genius is John Coltrane's *Live in Japan*.

With over four hours of music, this four CD set covers Coltrane's 1966 tour (de force) of Japan and involves a time during which his old quarter has just been replaced in favour of Pharoah Sanders (alto/tenor saxophone, percussion), Alice Coltrane (piano), Jimmy Garrison (Bass), and Rashied Ali (drums). However, new musicians or not, this recording sharply represents Coltrane's mythic abilities.

Though the entire set has only six (!) songs on them, they exemplify what Coltrane was trying to achieve musically: to solo as far as things could go while maintaining the song's basic theme and quality of rhythm.

Perhaps the song which best represents this philosophy is the 57 minute version of

Rodgers & Hammerstein's "My Favourite Things." With a 20 minute bass solo from Jimmy Garrison starting the whole thing off and Coltrane soloing into "Summertime" and "Afro Blue," it must be heard in order to be believed. Still, this set is brilliant not because of a single song, but because it represents, as a whole, what jazz is all about: the live experience. Stated simply, Coltrane (and any jazz musician) is at his best here since he has an audience to draw upon for emotional power. Face facts, music is nothing unless there is someone to listen and respond to it.

So there it is. Coltrane. Japan. His saxophone. I doubt that Nippon had felt such an explosion since the bombing of Hiroshima. Come to think of it, Einstein, in his own indirect way, created the bomb. A link. Probably not. There is only one thing which ties both Einstein and Coltrane together: a single word. Genius.

Steven Yi

r i g h t

Cardboard Box
Ron Hilton
independent

Ron Hilton's debut demo tape is comprised of songs written over a seven year period, probably songs that came into existence as Ron started and got seriously involved in folk music.

The tunes range from basic guitar tunes like "Daydreams" to full blown folk compositions as "Casual Acquaintance" and "Hardride"—all competent tunes, especially for a first timer.

His voice is well suited to the folk music he does and has a Stan Rogers-ish sound without sounding like a rip-off. His musicianship is beyond comment and shows signs of being able to be even niftier if worked upon. Although his song writing (lyrically or musically) is rarely surprising or outstanding (except in the wonderful "Hard Ride") it also shows signs of future promise

without being presently crappy.

Overall, *Cardboard Box* is a competent, safe, palatable album, which is far more listenable than many local third or fourth timers. Still, I suggest you pick it up because it seems that what you aren't being stunned by this time you may be stunned and overwhelmed two or three records down the road. Ron Hilton shows the glimmerings of future genius, so give him a chance and buy the starting block.

Ken Ilcisin



r i g h t

Let It Fly
The Al Brant Band
independent

I must admit before I began this review, I was slightly biased towards this band and their recent release. This is especially due to the fact that I attended their record release party. Aside from personal forays into the hedonistic world of popular music and the like, I would urge you to give this album a listen. It requires repeated listenings, not because it is a difficult album to like; rather simply because it offers a wonderful blend of music styles such as jazz, folk and rock.

Al Brant and the band which bears his name have managed in this album to fuse together the lead singer's talent for meaningful lyrics which manage to really say something of value (rather than the usual monosyllabic drivel found in a lot of music today) and this group's ability to combine different musical genres without losing any of their overall appeal in the process. Essentially, this is an album which emphasizes tunes with real "heart and soul." Since this band seems to pride themselves on maintaining their "humanness" through the vehicle of musical expression—this aspect of their creative process is not lost in the translation from a live show to the recording studio. This is often an unfortunate detraction for a lot of bands. This is not the case here. Relying on basic arrangements, the Al Brant band manages to address a lot of issues in their music. Cuts like the rock-influenced "Ragged Ship" make an effective social commentary on the evils of commercialism and the "industrial kings" who cause untold havoc on this planet. Others such as "Tired Child" are heartwarming ballads which speak of the loss of a loved one and other contemporary concerns.

Quite simply, this review is not ample enough to give justice to all that is contained in this release. If you want to give a local band a worthwhile listen, then try this one out. Better yet, see them live and support your local musicians for they are appearing at Confetti's (Ozone/Andante) on April 24, 25 and 26.

Nancy McDougall

w r o n g

Shake Your Spirit
Frozen Ghost
Warner

La Pasta motherfuckers. Get your tables and your pretentious patrons back in your shop. The album is boring.

Terry Williams

3

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AT RATT APRIL 15

SPORTS

Sports Editor: Todd Saelhof, 492-5068



Seeking a thrill? Join the club!



by Todd Saelhof

"We'll do just about anything. We'll try anything once."

That's the motto and it sure fits the bill for the University of Alberta Thrill Seekers - a newly formed campus club that has moved in looking to make a lasting impression on students, both new and old.

According to the club's executive, the impression has already hit big at the U of A. Despite only being around for a short period of time, the Thrill Seekers have booked and filled up one white water rafting trip. Another could be in the works, along with definite designs on any proposed thrilling activities from jet skiing to para-sailing to bungee-jumping. In particular, caving, mountain climbing, and windsurfing are among the hall-mark activities of the Thrill Seekers.

"There's also some more mellow things in the works," said spokesperson Tamie. "It's a wide ranged club. It's not just for big thrill seekers. You don't have to jump out

of planes and off mountains or anything."

To this point, the club has a general interest of 30 to 35 people. That number should grow considering that their promotion has been limited until this point. With a growing membership (five dollar fee) and summer activities set in full swing, the experiences should be numerous and exciting.

"One reason we're into this is to make the activities a little more feasible. With connections and stuff, we can get group rates. Also with an organization, more information can be provided. There are some activities you can't take any lessons for. People in the club can help out."

If you care to help out in any way or are interested in becoming a full fledged member of the University of Alberta Thrill Seekers Club, then contact Tamie at 439-8198 or Barb at 434-7421 or visit SUB 030F.

While most of the activities will be held during the warmth of the summer months, wintertime sessions will also be run. September registration for the club will be during the Week of Welcome.



Todd
Saelhof

'91-92: A year in review

The weird and wonderful world of editorialship

The 1991-92 year as Sports Editor of *the Gateway* held for me great potential. Not only would I return to the position for another eight months of arduous (but fun) work, spending a limitless (but fun) amount of time slaving over vast sporting stories, but I could also go completely insane in the meanwhile. I did both and still wonder how or even why I would ever want to in the first place. Especially considering the previous four months spent on the job in early '91.

In all seriousness, however, I don't regret at all the year in review. I planned for growth and expanded interest, and hoped to cover all areas of campus sport and recreation to the best of ability. But there's no way that I couldn't have done the job without the help and inspiration of those around me.

The Department of Athletics often takes a slap in wrist for ticket prices and lack of advertising that they are probably deserving of. Still, the sports information department and director Ian Reade helped the *Gateway* Sports staff to the best of

their ability. And I thank them for that. It made the job that much easier.

The success of the sports section, however, couldn't have come without the support of the coaching staffs and the athletes of the 16 different Golden Bear and Panda programs. You took our criticisms and gave us the time and effort to cover you in the best possible way we could.

For myself, in particular, I'd like to thank the Golden Bear hockey program for their patience and time. The success behind class act Bill Moores was undoubtedly the best I've witnessed as a sports writer. Without, I had nothing to write about. With, I had nothing bad to write about. Being in attendance for trip number two to Toronto was the highlight of my tenure at *the Gateway*. Thanks guys.

On the editorial side of the fence, however, I couldn't have done it without my trusty sports writers. I barked at them all year long, and they still came back. Go figure.

Kelly Arndt: You know what they say, "ladies first". Kelly carried the load as the sole female writer on staff. I know she had a good time

being around all the guys, and she did a fantastic job covering for me when I needed a helping hand.

Bob Hall: Hey pal! You know what you're doing and it shows. Now if we can just wipe that corny smile off of your face everytime you walk through the office door. Bob saw so much of coach Horwood's emotions in his face during games, that it's a wonder he was able to concentrate and write great stories on the basketball games at hand.

Atul Khullar: The rookie bitcher-of-the-year. And easily rookie-of-the-year with regards to bailing me out at the last minute. His verve and flash on the page was sometimes enough to outwit even me, the true king of hoak! But hey, it sells! And Atul could sell a block heater to Death Valley car owners.

Rob Daly: Okay, so here's another guy who deserves to be recognized as rookie-of-the-year with regards to bailing me out. It's 6p.m. press night, I'm behind four hours with three stories on the go, and an unassuming Rob walks through the door. He can't say no. And Rob was easily the cleanest and brightest writer on staff.

Dave Ottosen: *The Gateway's* team mascot. Dave spent more time in the offices than I did. And it's tough to top 22 hours a day. Still, he filled space in the paper with quality columns and articles when I needed it most. And his presence gave us at least one person on staff who knew something about basketball outside of Michael Jordan and Magic Johnson.

Brian Drewry: For a half-year writer, he showed some quality writing, especially in tracking through long interview sessions with rookie Bear head coach Marek Glowacki. Now if we can only get Brian to shake this Vancouver Canuck fixation.

Feature writers: Primarily Steven Yi and Bob Chow fit this category. Campus sports - what's that? Pro sports - no problem! They'll chew you're ear off. I know I'm still trying to grow mine back.

But what's a great team without the veterans to give a good mix of youth and experience.

Curtis Dumonceaux: You must wear a cloak of elvenkind. Some days, I swear Curtis would steal into my

office, write an article, and leave without me knowing. I don't know how. I don't know why. But I'm glad he did, or the swimming wouldn't have been done with the same kind of spirit.

Dan Pigat: How many times were we supposed to have gone for beers this past year? My Campus Recreation guy. Dan took time out of a hectic (intramural) schedule to come up with completely useless tidbits of information. It made the section look fantastic as far as I was concerned. Thanks bud, I owe you a beer or six.

Dan Carle: My successor to be who fell under many a category for the '91-92 session. How about this: sportswriter/sportscaster/sports info dude. Dan's dedication to writing is second to none, and I'm damn sure he will do a damn fine job with this section next season. Thanks pal! First pitch on me at the Strath Friday midnight (if you can handle it).

Seriously, thanks to all, especially my writers and fellow editors. Without you, it could have never been as fantastic of a year as it was.

More strike action: N.L. style pik-o-rama

by Steven Yi

NATIONAL LEAGUE

East

St. Louis Cardinals - Gawd, I luv this team. Will go into crustacean mode this year and claw their way past everyone to capture the East. Jose and Langford headline a team with just the right balance of speed and scrappy pitching to beat out the Mets, who might have two fifths of their rotation (Gooden and Cone) start the season in prison instead of Shea.

New York Mets - Baseball's version of Swingers Inc. With all the sex

scandals, you'd think they were running for the Democratic Presidential nomination. All of this aside, didn't the Mets take a hint from the Cubs and realize that big free agent signings could just as easily blow up in their face. Sure look nice on paper with all those flashy names, but there's still 162 games to play.

Montreal Expos - One of those teams that are so cute and lovable that you want to hang them from your rear view mirror. They've got plenty of speed, youth, power, and the El Presidente to stop the losing streaks...heck, what's not to like?

Pittsburgh Pirates - Shiver me timbers! Prepare to walk the plank. If losing Bonilla wasn't enough, the Pirates lost their sanity when they traded away 20-game winner Smiley. Still have Bonds and Drabek though - at least for a little while. A superb organization bled dry by free agency.

Philadelphia Phillies - Rooting for the Phils is like kissing your grandma: it's revolting but its something you have to do once in a while. Kruk, Dykstra and Mulholland are solid players, but the rest of the team are a bunch of cold sores. Pucker up!

Chicago Cubs - Last year, everyone

was dying to see what this team could do with all those fancy free agent signings. Now everyone can go on living. Finished 20 games back and

essentially wasted the Herculean efforts of Maddux and Sandberg. Still, it was fun watching Bell smacking into ivy everytime there was a fly ball.

Bob and Bob's excellent selections

by Bob Hall

NATIONAL LEAGUE

East

Chicago Cubs - Sandberg will earn his coin and Mark Grace will help out. Their pitching must show up.

Pittsburgh Pirates - The decline begins.

Montreal Expos - If the stadium holds together they just might too. With DeShields and Grissom the future looks bright.

New York Mets - Should win the division, but too much extracurricular activity will be a distraction.

Philadelphia Phillies - These guys are just not very good.

St. Louis Cardinals - Ozzie Smith is 37 years old. I wonder if he can still do backflips?

West

Los Angeles Dodgers - The reunion of boyhood pals Strawberry and Davis will see them be very, very good.

Cincinnati Reds - This will be the tightest division in the league with the re-emergence of the Reds.

San Diego Padres - They will challenge and be there in the end. McGriff will get 45 homers.

Atlanta Braves - Cinderella story no more. These guys are for real - too bad everyone will be ready this time.

San Francisco Giants - The slide continues. Will Clark must be pissed.

Houston Astros - not in this millenium!

by Robert Chow

NATIONAL LEAGUE

East

New York Mets: If they only stay out of jail. And David Cone keeps it in his pants. MVP: Hojo

Pittsburgh Pirates: They're lucky that they're in the worst division in baseball. MVP: Barry U.S. Bonds

Montreal Expos: Sorry Jeff, this isn't their year. Or their century, for that matter. MVP: Dennis 'El Presidente' Martinez

Chicago Cubs: Lost Bell. MVP: Ryne Sandberg, the Seven Million Dollar Man

St. Louis Cardinals: Yawn. MVP: Pedro Guerrero

Philadelphia Phillies: If Philadelphia were a horse, Fay Vincent would shoot it. MVP: 'Fresh' Wes Chamberlain

West

Cincinnati Reds: Just on the strength of their pitching staff alone. MVP: Jose Rijo

L.A. Dodgers: Will Eric and Darryl carry the team? MVP: The Straw that stirs the drink

Atlanta Braves: Repeat? No. MVP: Cy Young winner Tom Glavine

San Francisco Giants: They lost Fatso Mitchell. Can Williams pick up the slack? MVP: Will the Thrill

San Diego Padres: Look on the bright side. Their magic number is 162 today. MVP: Tony Gwynn

Houston Astros: For sale: pathetic baseball team. Will trade straight-up for a used Chevy. MVP: Scooter Tucker

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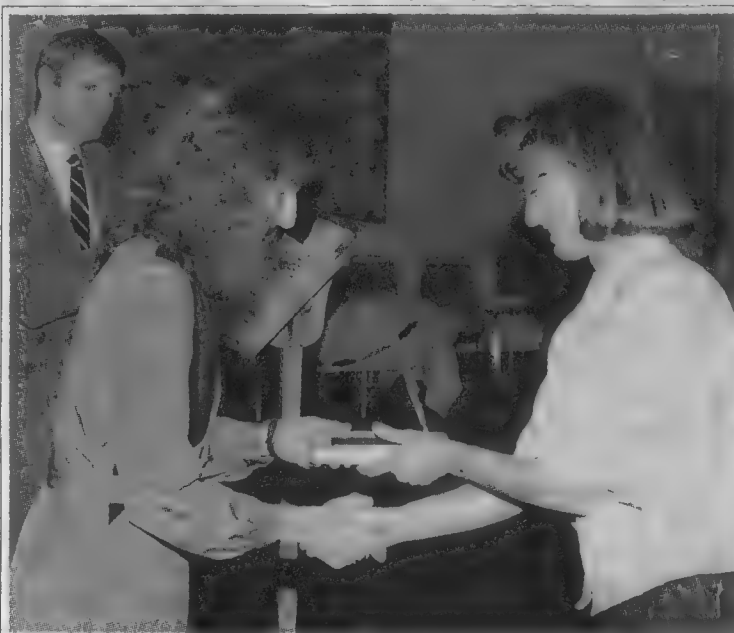
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for the REcord

As you can see, its that time of year again. Time to acknowledge those who go the extra kilometre. Thus, Campus Recreation held its annual awards banquet Tuesday night. Outstanding Participants include Gord Brost (men's), Monica Limpert (women's), and Twyla Peterson and Paul Claerhout (co-rec). As well, the Outstanding Unit Managers were chosen in Ken Mah for the CSA and Stacey McClenaghan for LDSSA. Many more units and individuals were also recognized including Molson Canadian's Participant-of-the-Week Awards. That's all for this term, but stay tuned for Campus Rec's spring and summer Programs.



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DIANA NEMIROFF

Curator, National Gallery of Canada, Ottawa
Thursday, May 14, 7:00 pm

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Dave Ottosen

Why I hate Duke!

Another bitter Indiana Hoosier fanatic!!!

Are the rest of you as annoyed by Duke as I am? Those snotty Carolina white boys are the epitome of everything I hate in a team. With that in mind, maybe a summary of the faults of the Blue Devils would be a good idea.

1) *Name demonstrates questionable religious practices:* The Blue Devils? Obviously, they worship a different entity than the average person. Not only that, but a *Blue Devil*? Their warped sense of reality is evident to all. *Antithesis: Indiana Hoosiers* - name came from the early days of Indiana, when bar fights became so common that upon entering a saloon, customers would see appendages that had been bitten off on the floor, and ask "whose ear?" Now that's tradition!

2) *Duke rhymes with puke:* A rallying cry of Duke haters everywhere. Odd that a university would name itself after an old western star. Undoubtedly, John Wayne is trying to distance himself from any connection. The president of Duke claims the name was conceived while watching "The Patty Duke Show". Considering the effeminate play of Christian Laettner, maybe this name is appropriate.

Antithesis: Ball State - with this great name, and David Letterman as an alumnus, the Cardinals can't help but be a fan favorite.

3) *Too many white guys:* Laettner, Bobby Hurley, and Cherokee Parks make up a big part of this team. Is it a coincidence that they all look the same? The truth is that it will soon be revealed that they were all cloned in a lab as a final project for Duke's science students. (Note: all the students failed.) *Antithesis: Michigan* - every guy on their team looks like Michael Jordan of differing heights. They lose a point for James Voskuil, but gain several for keeping him on the bench most of the time.

4) *Coach K's name is hard to spell:* The litany of complaints about this guy is never-ending. In addition to the points above, how about the fact that his hair never gets messed up, his expression never changes, and he yelled at the reporters covering the team for the school newspaper. That's hitting a little too close to home, coach. *Antithesis: Bobby Knight* - he entertains at press conferences, throws chairs, and slams his hand down on phones during the game. What color!

5) *Laettner:* He's got a weird smile, he dogs it (see first half of the championship game), he doesn't

put any style into his dunks, and he is just an all-around introduction to throw up. I feel sorry for whatever NBA team drafts this useless wart. *Antithesis: Chris Webber* - he taunts opponents, panders to the crowd, and dunks thunderously. He has a chance to be the next Darryl Dawkins.

6) *They won two championships in a row:* I really hate teams that repeat, because they act as though they have a dynasty. In fact, I saw a sign reading "dynasty" at the final. Would it be cruel to mention that they lost in their last five Final Fours before these two? Nah, just a big embarrassment to them. *Antithesis: UCLA* - They won eight championships in a row at one time. Makes the Devils look like a flash in the pan.

I could go on. But in any case, it should now be apparent to you that, although they are the champs, they deserve none of the usual respect, and will certainly not get it from me. (By the way, this big useless white space at the end is to remind you of Christian Laettner one last time before he fades into obscurity.)

A Brave pick against N.Y.

by Todd Saelhof
NATIONAL LEAGUE

East

New York Mets - Saberhagen only adds to an already scary starting rotation, making N.Y. Goodenough to contend for N.L. Title. Add acquisitions Bonilla, Pecota, and Randolph, and the Mets could sting all opponents 7-0 every outing.

St. Louis Cardinals - A pick right out of *One Flew Over the Cuckoo's Nest* you say? Well, a good feed of both new and old keep the Redbirds surprisingly consistent. Let's just hope the Cat (Galarraga) doesn't kill the whole damn nest with a less than average batting average, and that the mediocre pitching staff can hold on long enough for Lee Smith to save every game. He'll do it. After all, he could stop a speeding bullet with his teeth.

Pittsburgh Pirates - The buckless Bucs couldn't hold on to Bonilla on Smiley's contracts. They won't hold on to the East pennant either.

Montreal Expos - New look, new attitude. If Wallach isn't happy, however, the left side of the field could collapse and so could the season. Or maybe the Big O will do that first, and Dave Van Horne and Ken Singleton will be broadcasting from big Jarry Park. Nah...that wouldn't happen, would it?

Chicago Cubs - Studs at every position but catcher. In recent years, though, they've been put out to pasture.

Philadelphia Phillies - If Dykstra can stay sober, than the Phils will stay out of seventh place. Wait a minute...their are only six N.L. East spots. Oh well, Lenny somehow hit a tree last year, so seventh it is!

West

Atlanta Braves - It's true, the Braves won't catch anybody by surprise. But with their line-up, they shouldn't have to. As Turner's own Van Earl Wright would say, "deeeeeeeep"! Braves tomahawk chop path back to World Series.

Los Angeles Dodgers - Studs at every position, including catcher. Unlike the Cubs, though, Lasorda's squad is strong on the mound. Only the axe of Atlanta is sharper.

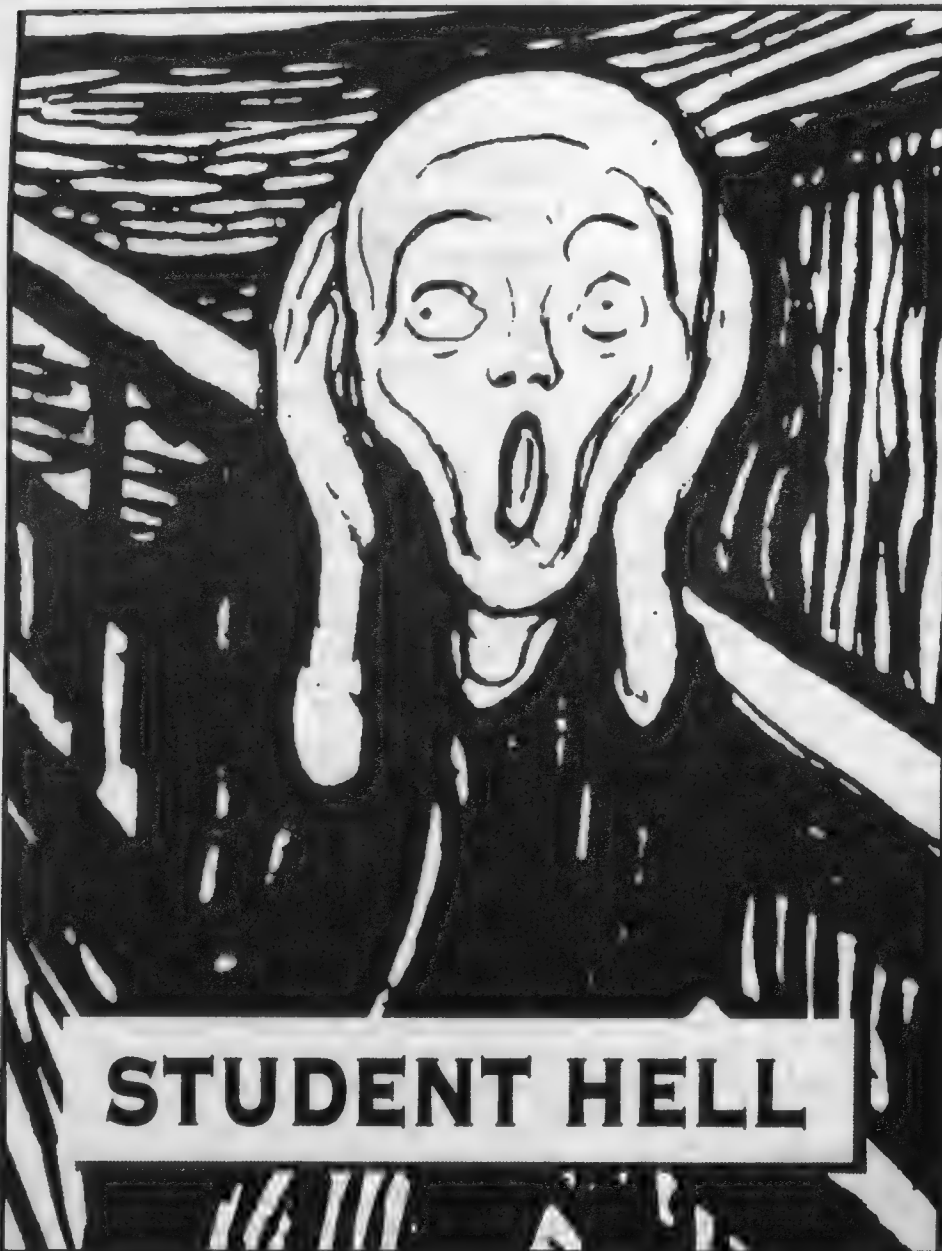
Cincinnati Reds - The old big Red machine was better, save for the pitching staff. Eric the ex-Red will bring back his bat to Cincinnati and leave a bad taste in every Red-faced fan's mouth.

San Diego Padres - Man, I feel sorry for Padre partisans. Every year, the same old stuff. The potential is there, but not even Father Murphy could pull a title out of the bag. Quick, send the FTD man, Merlin!

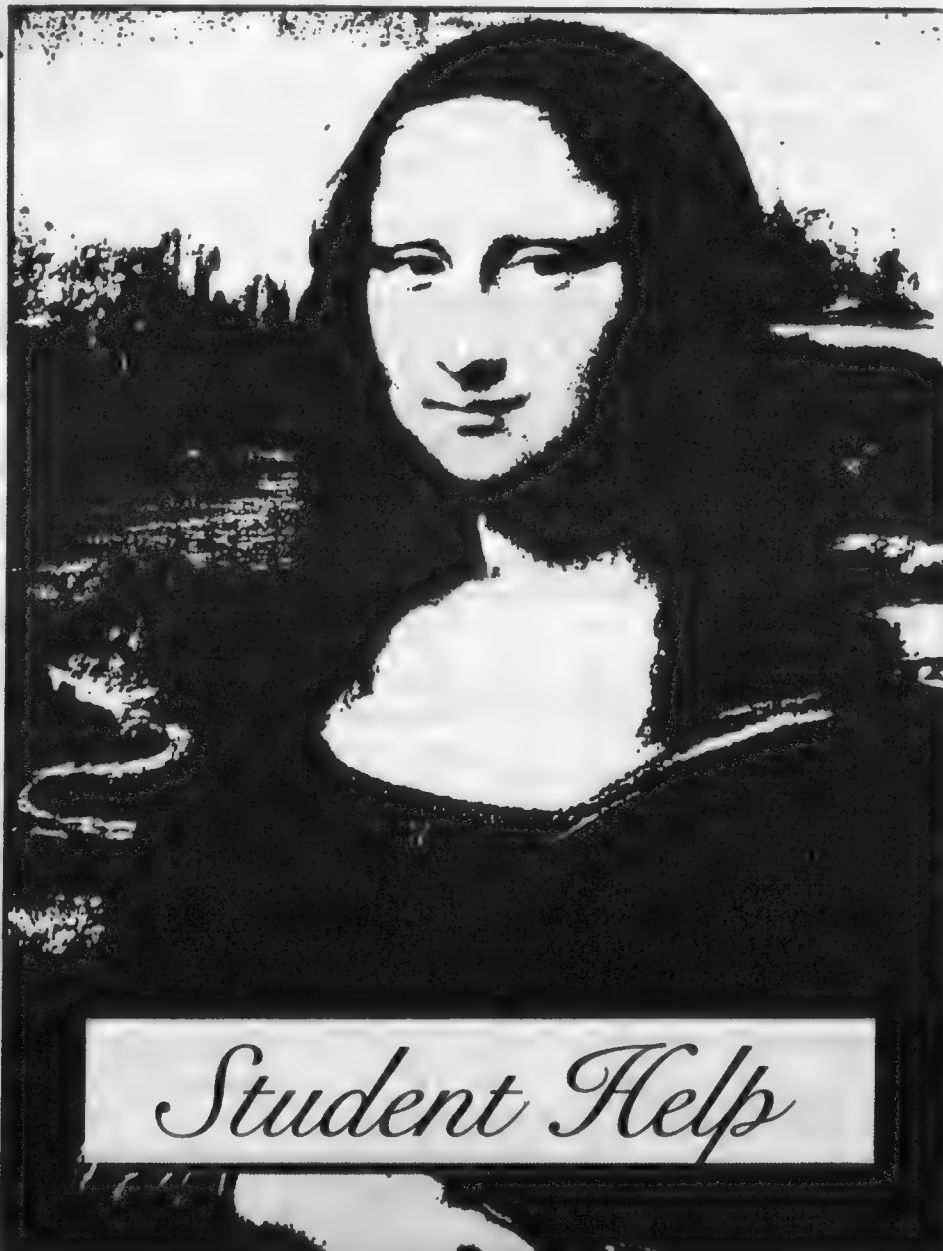
San Francisco Giants - What will they do with all the extra buffet food leftover since Mitchell's departure? I say, "feed it to the fans". After all, Giant faithful may need some extra incentive to fill Candlestick Park.

Houston Astros - Who? Oh yeah...Alan Ashby, J.R. Richard, and Bob Forsch. The '92 version had better not play against these oldtimers in an extra seasonal game or they could well be 0-163.

Any scummy sports ideas for next week's parody issue of the Edmunite Scum are welcome in SUB 230!



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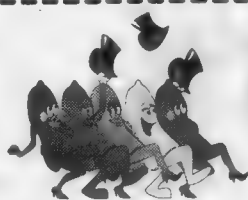
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FOOTNOTES

Gays and Lesbians on Campus: Discussion Groups/ Dinner Meetings continue through the summer. Call 492-7528 for weekly update.

ONE LAST TLF

91-92 Gateway Editors. I love you all. Very much. But if you love something set it free. If it comes back it is yours. If it doesn't, fire it. Well...you're all fired. PMC

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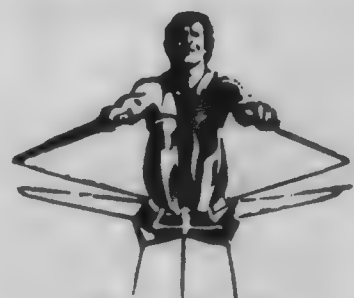


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the Students' Union page

The 1991-92 Students' Union: President's Year-End Report to Students

Marc Dumouchel, *President*

Part 1 - Priorities

The Executive and I began the year with two primary objectives. First, we wanted to develop a strategic vision of the Students' Union, a sense of who we are and who we want to be. We wanted to do this because we believed it to be a prerequisite to achieving the mission of the Students' Union effectively and because it is necessary in order to deal with the perennial problems we face. As a Students' Union, we could not grow without an idea of where we to go in the future.

Our second objective was to make our operations more open, more accountable, and more responsive to our members. We feel very strongly that the first thing a representative body like ours must do is be responsive and accountable to those it represents. If we make our decisions in secret or without regard for those we represent, we not only cease to be democratic - we also then cease to be the students' union.

I am pleased to report that in terms of both of these priorities, we have made solid progress in the last year.

Strategic Planning

An ad hoc Strategic Planning Committee was formed this year to develop a formal strategic plan for the Students' Union. As the year draws to a close, we have identified the major issues facing us as an organisation (not politically) in the next few years and are completing a final report for Students' Council. The planning process will be continued next year with a new committee which will begin the work of achieving the goals we set this year.

A major concern that arose when we started our planning process was that it might just be done and then forgotten, like the University's *Next Decade and Beyond*. I don't think this will happen; the outcome of our process is such that it addresses

precisely the things Students' Councils have been lamenting for years. It is a strategy for change and growth.

Accountability

When we started the year, we wanted to understand better the concerns of students. We initiated several "inreach" programs to talk to more Students' Union members, providing them with more information and soliciting their feedback. We began a weekly commentary/information page in *The Gateway*. We spoke to faculty associations and to classes - not in a lecture style, but rather in a discussion format. We have made as much information as possible available to Councillors, *The Gateway*, and students. We have provided resources (such as our library and research department) for concerned parties. We have made our Executive meetings open to whoever wants to come. We have done a few surveys of student opinion on services and on issues facing them.

The success of our inreach and accountability efforts is difficult to measure. All we do know is that the response from the groups we have talked to has been very positive, and the ideas we were given formed part of our policy-making process. As well, our surveys have revealed much about the perceptions of students on campus, and this has proved to provide a useful context for our decision-making.

Part 2 - Overview of

General Activities

Internal Operations

Internally, the Students' Union has gone through some very serious crises in the past year. The most significant event of the year was the sudden passing of Tom Lancaster, our General Manager. This left our entire business and administration portfolio without a head. It was the first, and most, major crisis we faced in the year.

In response to Tom's death, the Executive was forced to take a far more active role in the management of the Students' Union as corporation. We had to

"I'd like to thank the Academy..."

A Personal Note... I've been involved with the SU for a long time - 6 years. It's been a great six years, working as an employee, a volunteer, and an Executive. I've learned a lot. As I wrap up my time here, I'd like to express a personal thanks to the people who've helped make this year especially rewarding for me: • My good friends Remco, Wade, Paul, Steph, Jody (the star), and Karen; • Students' Council, especially Peter, Kevin, Craig, and Kory, who worked as hard as anyone at making this campus a better place; • Bill, Gerry, Jolanda, and Jennifer, for all the moral support and cigarettes; • Kathleen, my favorite Helper Lori, and all the Directors, for a job well done; • Michele and Sean, the other Strategic Planners; • Anita, Margriet and our other managers, Marilyn, Katherine, Tammy, Jamy, Heather, and Val, who helped us out so much when Tom passed and throughout the year; • Deborah, for finding

finalise negotiations with CUPE, our union. We had to decide and implement the closure of SU Records. We had to deal with managing the managers of the building, the accounting department, and all of our businesses. And we had to set about finding a new GM.

Eleven months later, we have seen one of our business operations (L'express) turn around its declining performance, following a management change; we have begun the process of revitalizing RATT and Dewey's, both of which have declined substantially in the last three years; and we have an excellent new General Manager, Bill Smith, who is leading a variety of exciting new initiatives to restore financial stability to the Students' Union - and make our building a real hub of campus activity in the process.

In sum, we have put a tremendous focus this year on strengthening our operations and making things work better internally - from performance evaluations of staff to rethinking our marketing strategy for our food and beverage outlets. Next year, building on our progress here, will be an exciting one. If we get our internal operations running smoothly, we will be in an ever-stronger position to support the kinds of lobbying and political activities we have to.

Representation to Administration, Government, and the Community

Despite the internal focus forced upon us by the sudden loss of our GM, we continued development of initiatives in the area of representation. We had some major successes, too. Randy Boissonnault and I were cited in the House of Commons following the Federal budget, which saw a \$20/month (\$160/yr) increase in the student tax deduction and an announcement of intent to scrap the 3% loan tax. *Your Students' Union played a key role in arguing for these changes.* The Doomsday rally, which I became involved in when Students' Council decided to support it, saw over 4000 students march to the Legislature. And we organised a very successful national student conference.

We continued developing links to the external community - through Outreach

presentations to community groups, through University Night, and through the Student-For-A-Day program.

On campus, our representation has also met with success, albeit more limited. Ian McCormack is close to having universal teaching evaluations instituted. We have fought hard against the new Registration Fee and increases to the Student Services Fee, but have had limited success so far. In GFC, we have won some important votes and lost others - we need better attendance from our student reps to GFC. With that, we could have won more battles.

Summation

The foregoing report, and the chronology of events accompanying it here, represent a sampling of all of the activity of the past year. Many other initiatives have been left out of this report. I hope, however, that this report gives you a sense of the level of activity this year within your Students' Union. It has been a good year.

I am ending my (long) tenure with the Students' Union with great hope for the future. We have the resources and the staff support we need to achieve some truly great things in the next few years. We have a sense of direction. But there is still something else we need. You.

Get involved on campus next year. Get involved in a club, a service, or the Students' Union itself. Make yourself aware of the issues. Speak your mind.

The SU is a *student union*. Its success - our success, as students representing ourselves - depends on you. We each have a collective responsibility to help each other, to make a difference. It is a worthwhile venture - I would not have spent all the time and energy I have if I didn't believe that wholeheartedly. I urge you to take up the challenge of participating.

me when I was late for meetings; • Nom Com (Paid Positions) - Gary, Shauna, and Tina, for all the weekends; • Barb, Dale, Cathy, and Vince for all the support; • My BoG counterpart, Jody, and Martin, Speaker of Students' Council; • Rick C., for caring so damn much, and Sandy, for the March; • *Everyone* who volunteered their time - it means a lot - especially the Faculty Association presidents; • Don, Charlie, Carlos, George, Jay, Jim and the other building staff - the friendliest of guys; • Kyle, for this page; • Paul, Karen, Warren, and all the Gateway staff - you guys were fair and friendly; • Whoever I forgot to mention because they didn't happen to wander in while I was writing this (I'm *really* sorry); • And, finally and especially, Alex, Ian, Katrina, and Randy, the best people in the world to work with. I love you guys.

1991/92

A Selected Chronology of Students' Union Activities

May

- Volunteer Services established
- Community Relations position established
- General Manager passed suddenly
- Summer Outreach campaign started

June

- SU Records closed
- GM Search begun
- Union agreement ratified

July

- Budget passed
- We worked real hard despite the nice weather

August

- Strategic Planning started
- Tuition and fees policy passed
- Vertical cuts policy passed

September

- Student Aid and Information Office opens
- Week of Welcome
- SU page started
- Policy on the relationship of business to the University passed

October

- New General Manager selected
- Inreach - speaking to classes and groups began
- Mediation between HUB and Dewey's

November

- Trimester policy passed
- Policy on 3% loan tax passed
- Residence policies passed
- University Night
- Meetings with MPs
- National Conference held here

December

- Office Network installed
- Volunteer Party

January

- New General Manager starts
- Student-For-A-Day
- Used Book Registry started

February

- Stakeholder meetings on strategic plan

March

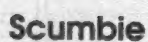
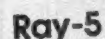
- Equality Week
- Indexing referendum passed
- Doomsday March

April

- Gold Key night
- Strategic Plan completed; more stakeholder meetings
- Transition formalised with a seminar

Insufficient evidence

Stripsearch



The Cosmically Insignificant



Trailblazer



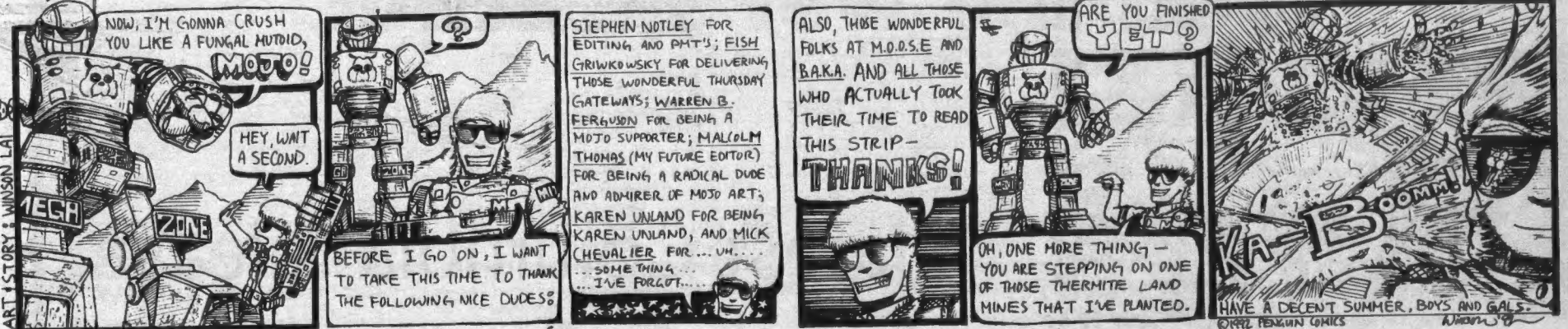
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The Best Neil the Nerd Ever

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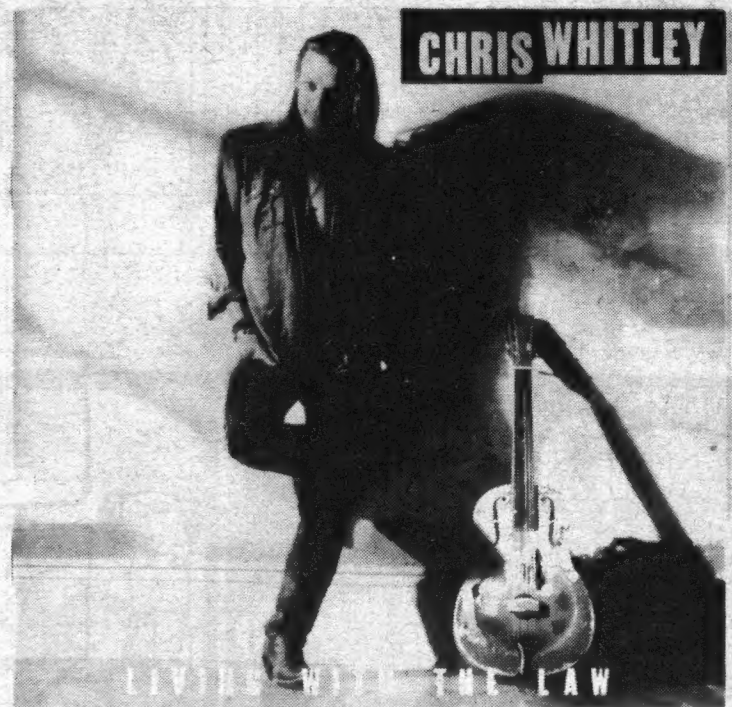
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